Boston POPS

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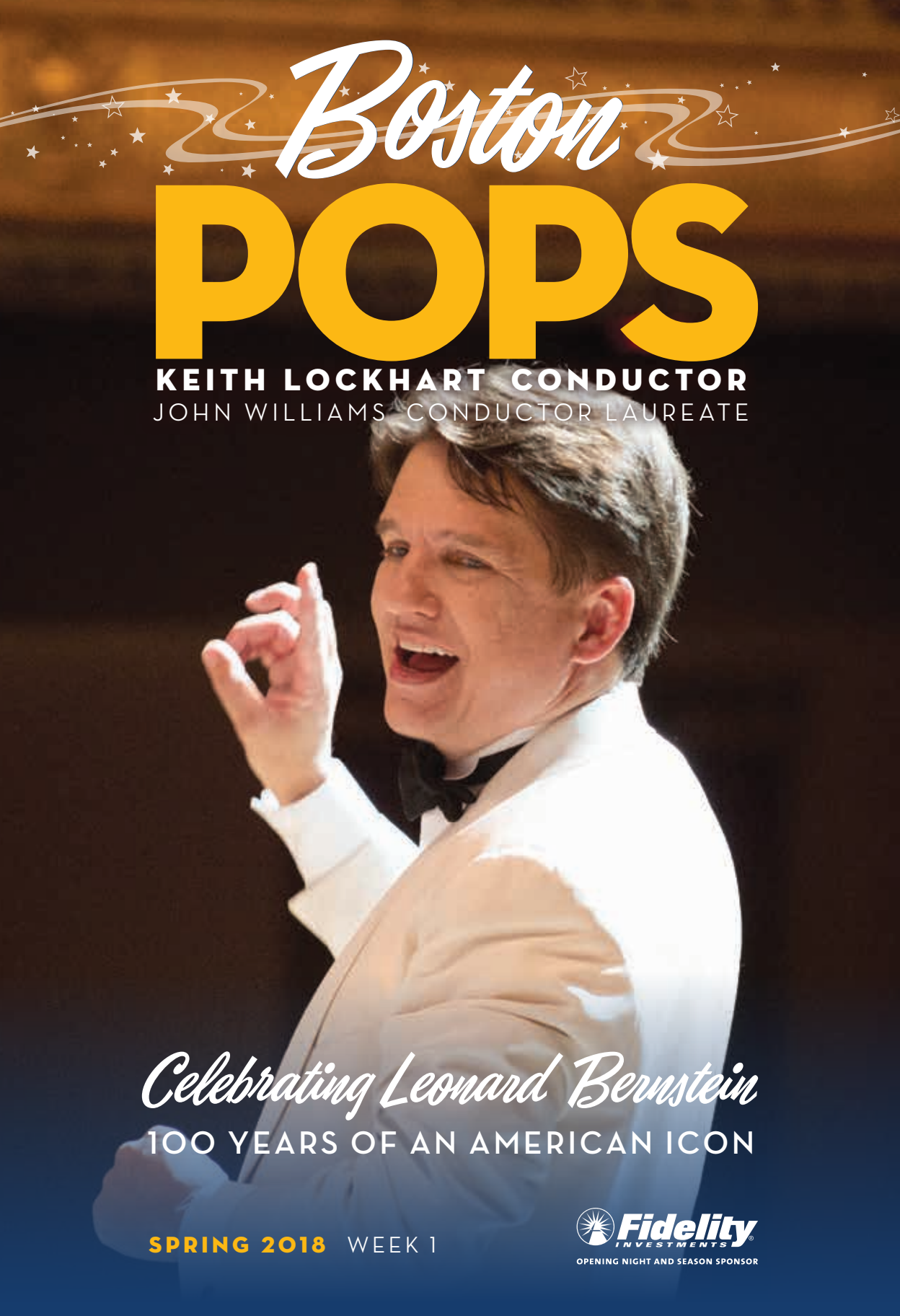

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SPRING 2018 WEEK 1

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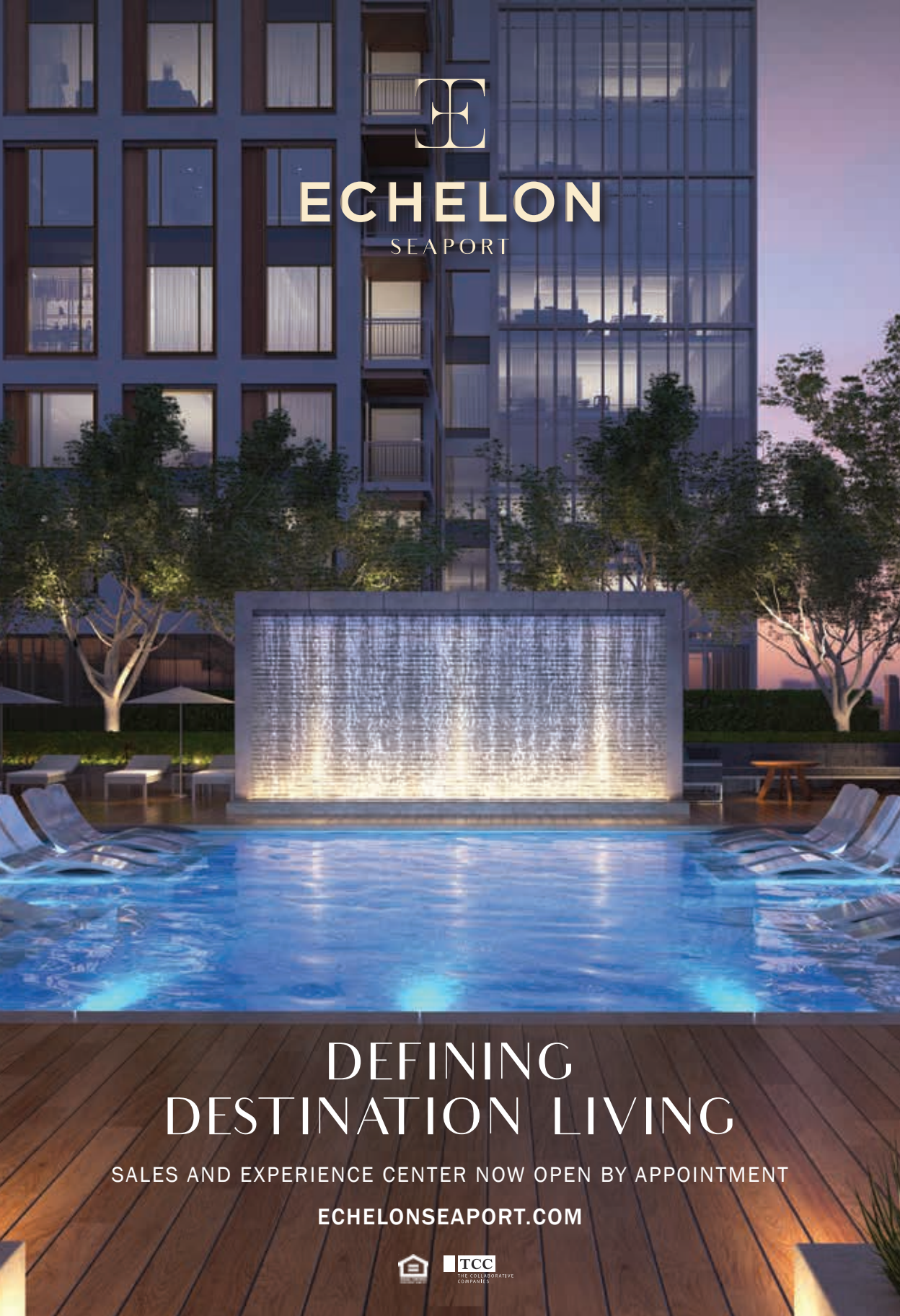
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ON DISPLAY IN SYMPHONY HALL

Using archival materials displayed on the orchestra and first-balcony levels of Symphony Hall, this season's BSO Archives exhibit recognizes three significant anniversaries.

CELEBRATING THE BERNSTEIN CENTENNIAL

Anticipating the 100th anniversary on August 25, 2018, of Leonard Bernstein's birth, the Archives has assembled materials documenting Bernstein's Boston roots and his deep, lifelong connection with the BSO, Tanglewood, and the Boston Pops.

- An exhibit in the Brooke Corridor focuses on Bernstein's early connections with Boston and the BSO.
- An exhibit case on the first balcony, audience-right, is devoted to the world premiere of Bernstein's opera *Trouble in Tahiti* on June 12, 1952, as part of a Creative Arts Festival at Brandeis University in which many BSO members performed.
- An exhibit case on the first balcony, audience-left, documents BSO performances of Beethoven's *Missa Solemnis* at Tanglewood in 1951, 1955, and 1971 led by Leonard Bernstein in memory of his mentor, BSO conductor Serge Koussevitzky.
- A display in the Cabot-Cahners Room of photographs, musical scores, and memorabilia documents the BSO premieres of works by Leonard Bernstein and BSO-commissioned works by Bernstein himself.

MARKING THE 100TH ANNIVERSARY OF THE BSO'S FIRST RECORDINGS IN 1917

One hundred years ago the BSO traveled to Camden, New Jersey, to make its very first recordings for the Victor Talking Machine Co. (later RCA Victor).

- An exhibit near the backstage door in the Brooke Corridor focuses on the turbulent World War I era during which the BSO's first recordings were made.
- A display on the first balcony, audience-left, documents the BSO's first recording sessions of October 2-5, 1917.

MARKING THE 60TH ANNIVERSARY OF THE BOSTON YOUTH SYMPHONY ORCHESTRAS (BYSO)

- In the Hatch Corridor, material on loan from the BYSO Archives documents both its own history and its ongoing partnership with the BSO.

TOP OF PAGE, LEFT TO RIGHT:

Leonard Bernstein and his mentor Serge Koussevitzky at Tanglewood, c.1946 (photo by Heinz H. Weissenstein, Whitestone Photo)

Label from one of the BSO's first commercial recordings, the Prelude to Act III of "Lohengrin" led by Karl Muck

John Williams and Leonard Bernstein at Harvard Night at Pops, June 6, 1989, marking the 50th reunion of Bernstein's class

KEITH LOCKHART

Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded Pops programming, focused on national annual touring, and participated in major media events. He has solidified the orchestra's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart, who occupies the Julian and Eunice Cohen Boston Pops Conductor chair, has conducted more than 1,900 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 43 national tours to more than 150 cities in 38 states, and four international tours to Japan and Korea. He and the Pops have made 79 television shows and participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of over half a million to the Charles River Esplanade and millions more who view it on television or live webcast. Last year, with Eaton Vance as presenting sponsor and Bloomberg exclusive media partner, the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular, which was broadcast on Bloomberg Television and all its media outlets. Both companies made initial three-year commitments to the event in 2017.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera…Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams compositions from the 1960s onward, some of which can be considered rarities.

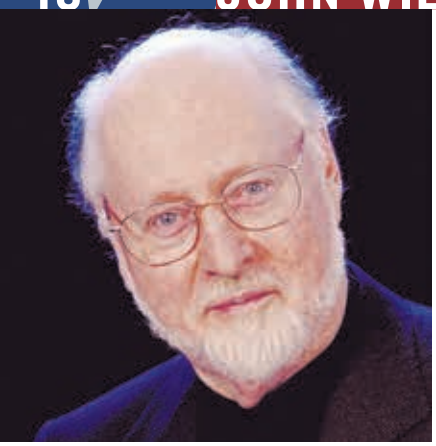
Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

Having just completed an eight-year tenure as principal conductor, Keith Lockhart is now chief guest conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II; he is also artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as many prestigious orchestras in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

10 JOHN WILLIAMS



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all eight *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, The Book Thief, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was Spielberg's *The Post.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of fifty-one Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-four Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Harvard University, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the AFI's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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ABOUT THE BOSTON POPS

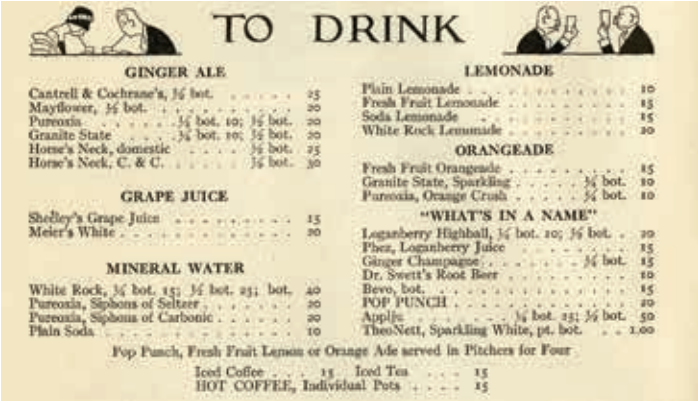
In 2018 the Boston Pops, affectionately called "America's Orchestra," enters its 133rd season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 24th year at the helm of the orchestra. The season's major focus is a celebration of the music of Leonard Bernstein—a towering, multi-faceted, and influential artistic figure of the 20th century—marking the centennial of his birth in Lawrence, Massachusetts.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances, to be called "Promenade Concerts," would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year—a little more than a month before the inaugural "Promenade Concert"—German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of "Popular Concerts" in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official "Promenade Concert," distinguished from "Popular Concerts" by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called "Promenade Concerts," they continued to be referred to informally as "Popular," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of floor seats for Boston Symphony

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

In 2018 Keith Lockhart marks his 24th season as Pops Conductor



TO DRINK

GINGER ALE

Cantrell & Cochrane's, ½ bot. 25
Mayflower, ½ bot. 20
Pureoxia . . . . . ¼ bot. 10; ½ bot. 20
Granite State . . . . ¼ bot. 10; ½ bot. 20
Horse's Neck, domestic . . . . . ½ bot. 25
Horse's Neck, C. & C. . . . . ½ bot. 30

GRAPE JUICE

Shelley's Grape Juice 15
Meier's White 20

MINERAL WATER

White Rock, ¼ bot. 15; ½ bot. 25; bot. 40
Pureoxia, Siphons of Seltzer 20
Pureoxia, Siphons of Carbonic 20
Plain Soda 10

LEMONADE

Plain Lemonade 10
Fresh Fruit Lemonade 15
Soda Lemonade 15
White Rock Lemonade 20

ORANGEADE

Fresh Fruit Orangeade 15
Granite State, Sparkling . . . . . ¼ bot. 10
Pureoxia, Orange Crush . . . . . ¼ bot. 10

"WHAT'S IN A NAME"

Loganberry Highball, ¼ bot. 10; ½ bot. . 20
Phez, Loganberry Juice 15
Ginger Champagne . . . . . ¼ bot. 15
Dr. Swett's Root Beer 10
Bevo, bot. 15
POP PUNCH 20
Applje . . . . . ¼ bot. 25; ½ bot. 50
TheoNett, Sparkling White, pt. bot. . . 1.00

Pop Punch, Fresh Fruit Lemon or Orange Ade served in Pitchers for Four

Iced Coffee . . . 15 Iced Tea . . . 15
HOT COFFEE, Individual Pots 15

concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors, beginning with the aforementioned Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 51 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live

Still a staple of the Pops menu, Pops Punch has been offered for more than a century. These are 1919 prices. (top)

In a return Pops appearance, Ben Folds performed his own piano concerto with the orchestra. (left)

John Williams conducting during the 2017 "Film Night at Pops." (right)

orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,900 Boston Pops concerts in his 23-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 79 television shows, led 43 national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded fourteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. In 2017 the Pops opened a new page in its history, as the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular. This year the Boston Pops Fireworks Spectacular will mark its 45th year as one of the nation's proudest holiday traditions. Eaton Vance, a leading global asset manager based in Boston, is the presenting sponsor of the Boston Pops Fireworks Spectacular and Bloomberg, the global business and financial information and news leader, is a major sponsor and media partner; both companies made initial three-year commitments to the event in 2017.

One of the stars of last year's July Fourth concert, Andy Grammer, makes a welcome return to the Pops stage, to open the season with Keith Lockhart. In addition to multiple Bernstein Centennial concerts, showcasing music from *Candide*, *Wonderful Town*, and *Fancy Free*, Mr. Lockhart leads a semi-staged performance of *On the Town* and a season-closing concert presentation of *West Side Story* as part of the salute to this American

There was a party on the Symphony Hall stage when the B-52s took over. (top)

In a salute to the first blockbuster collaboration between Steven Spielberg and John Williams, the world-premiere presentation of the complete film "Jaws" with a live performance of the film's entire score was given under Keith Lockhart's direction in May 2017 at Symphony Hall. (left)

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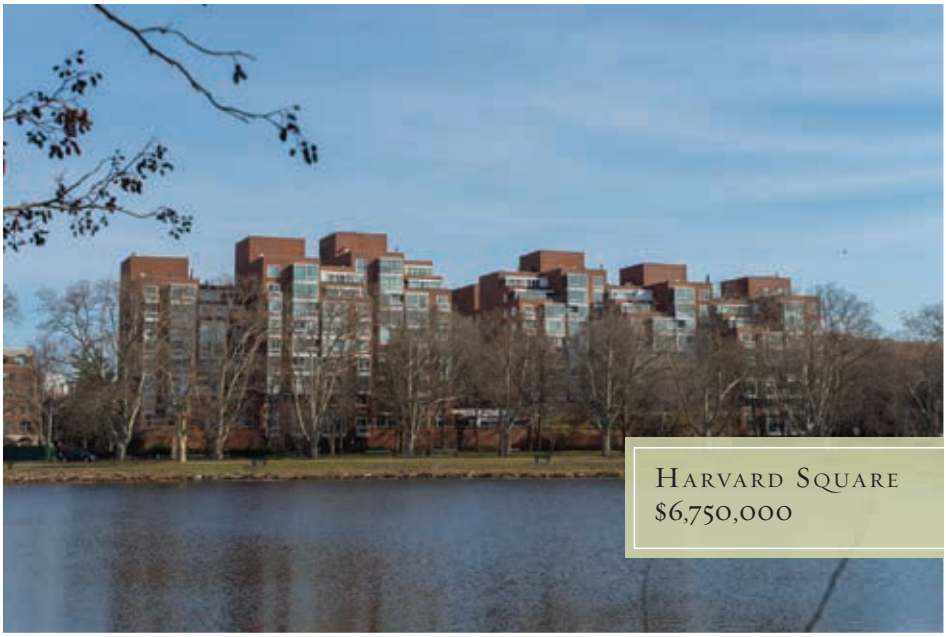
master. Dynamic Broadway stars Sutton Foster (*Thoroughly Modern Millie*, *Anything Goes*, and TVLand's *Younger*) and Leslie Odom, Jr. (*Hamilton* and the recent film *Murder on the Orient Express*) grace the Symphony Hall stage with encore performances, and British vocal sensation Alfie Boe, who joined the Pops for last summer's *Quadrophenia* concert at Tanglewood, headlines a "Rock the Pops" evening. The perennially favorite "John Williams' Film Night" is led this year by Mr. Williams and BSO Youth and Family Concerts Conductor Thomas Wilkins. Mr. Wilkins also leads two concerts celebrating "The Best of the Boston Pops," highlighted by a performance of *Rhapsody in Blue*. Keith Lockhart leads "Disney's Broadway Hits," featuring beloved songs from *Beauty and the Beast*, *The Little Mermaid*, *Aladdin*, *The Lion King*, and more. "Dance to the Movies," hosted by the multi-talented Lesley Ann Warren, brings together noted pros from *Dancing with the Stars* and *So You Think You Can Dance* and finalists from *American Idol* and *The Voice* for fresh interpretations of iconic moments from musical films. Conductor Charles Floyd, the Boston Pops Gospel Choir, and guest Melinda Doolittle join forces for the always rousing and inspirational Gospel Night. The winners of the Fidelity Young Artists Competition have the opportunity of a lifetime when they perform at a Pops concert.

As Keith Lockhart describes it, "All of us at the Boston Pops are thrilled to be part of the worldwide centennial celebration of Leonard Bernstein, one of the most remarkable and influential cultural figures in this country's history. Since the Boston Pops is renowned for its wide-ranging repertoire and its beautiful ability to convey the essence of a great array of musical genres and styles, I can't think of a more perfect ensemble to bring out the very best in Bernstein's most popular and beloved works. Bernstein's passion for music was so all-consuming and his image so ubiquitous that it is fair to say he influenced every American musician of my generation. We were all swept along, and all wanted to be, well, just like him. I hope music lovers near and far will join us for a season that celebrates both Leonard Bernstein's musical genius and many of the most extraordinary artists of our own time."

Gospel luminary CeCe Winans performed at the 2017 "Gospel Night at Pops." (top)

The talented performers who joined Keith Lockhart and the Boston Pops in saluting America's greatest living composer for the musical theater take their curtain call for "Sondheim on Sondheim." (right)

GAIL ROBERTS & TEAM



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A BRIEF HISTORY OF SYMPHONY HALL

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert, BSO Archives

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is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. In 2015 a space in the basement was renovated as a cutting-edge control room for BSO recordings. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell. The Massachusetts Avenue lobby and box office were completely renovated in 2005.

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many pur-

Architect's watercolor rendering of Symphony Hall prior to its construction, BSO Archives

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poses other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. DeMille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall's public presence, and the launching of an initiative to extend the sights and sounds of Symphony Hall via the internet. Recent renovations have included new electrical, lighting, and fire safety systems; an expanded main lobby with a new marble floor; and, in 2006, a new hardwood stage floor matching the specifications of the original. For the start of the 2008-09 season, Symphony Hall's clerestory windows (the semi-circular windows in the upper side walls of the auditorium) were reopened, allowing natural light into the auditorium for the first time since the 1940s. The latest additions to Symphony Hall include a new, state-of-the-art recording studio and a newly constructed, state-of-the-art video control room. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO continues to carry forward into the world of tomorrow.

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground, BSO Archives

Bravo!

The Boston Pops applauds Fidelity Investments for its generous support of Opening Night at Pops and the 2018 Boston Pops Season.

BOSTON POPS

Fidelity INVESTMENTS®

OPENING NIGHT AND SEASON SPONSOR

Wednesday evening, May 9, 2018, at 8

KEITH LOCKHART conducting

OPENING NIGHT AND SEASON SPONSORED BY FIDELITY INVESTMENTS

OPENING NIGHT AT POPS

A Leonard Bernstein Centennial Tribute

To Lenny! To Lenny!	Williams
Overture to *Candide*	Bernstein
Three Dance Variations from *Fancy Free* Galop—Waltz—Danzon	Bernstein
Love Theme and Finale from *On the Waterfront*	Bernstein
Mambo from *West Side Story*	Bernstein
Simple Song from *Mass*	Bernstein
Wrong Note Rag, from *Wonderful Town*	Bernstein-Ramin
Bernstein on Broadway New York, New York, from *On the Town* Lonely Town, from *On the Town* America, from *West Side Story*	Bernstein-Ramin

INTERMISSION

Presenting

ANDY GRAMMER

Zachary Rudulph, music director and bass

Emmanuel Cervantes, drums

Selections to be announced from the stage

Films by Susan Dangel and Dick Bartlett
Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Steinway and Sons Pianos, selected exclusively at Symphony Hall.

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Executive Transportation.

New arrangements and works for the Boston Pops are generously supported by the Cecile Higginson Murphy Pops Programming Fund.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

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Thursday evening, May 10, 2018, at 8

KEITH LOCKHART conducting

PRESIDENTS AT POPS

A Leonard Bernstein Centennial Tribute

To Lenny! To Lenny!	Williams
Overture to *Candide*	Bernstein
Three Dance Variations from *Fancy Free* Galop—Waltz—Danzon	Bernstein
Mambo from *West Side Story*	Bernstein
Bernstein on Broadway New York, New York, from *On the Town* Lonely Town, from *On the Town* America, from *West Side Story*	Bernstein-Ramin

A Tribute to Tom May

INTERMISSION

Presenting

ANDY GRAMMER

Zachary Rudulph, music director and bass

Emmanuel Cervantes, drums

Selections to be announced from the stage

Films by Susan Dangel and Dick Bartlett
Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Friday evening, May 11, 2018, at 8
Saturday evening, May 12, 2018, at 8

KEITH LOCKHART conducting

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Sponsored by Arbella Insurance Foundation

LEONARD BERNSTEIN CENTENNIAL TRIBUTE
with
Matthew Anderson | Teresa Blume | Aimee Doherty | David McFerrin | Andrew Tighe
Paula Plum, stage director

Overture to *Candide*

Three Dance Variations from *Fancy Free*
Galop—Waltz—Danzon

From *On the Town* (1944, lyrics by Comden and Green)

New York, New York
Mr. Tighe, Ms. Doherty, Mr. McFerrin

Lonely Town
Mr. McFerrin

I Can Cook, Too
Ms. Doherty

Lucky to Be Me
Mr. Tighe and company

Love Theme and Finale from *On the Waterfront*

Wrong Note Rag, from *Wonderful Town* [arr. Ramin]

From *Wonderful Town* (1953, lyrics by Comden and Green)

What a Waste
Messrs. McFerrin, Tighe, and Anderson

A Little Bit in Love
Ms. Blume

Conga!
Ms. Doherty and company

INTERMISSION

Program continues on page 33.

Arts & Culture

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Mambo from *West Side Story*

From *West Side Story* (1957, lyrics by Leonard Bernstein and Stephen Sondheim)

Something's Coming
Mr. Anderson

One Hand, One Heart
Ms. Blume and Mr. Anderson

Tonight Quintet
Company

America! [arr. Ramin]

From *Candide* (1956, lyrics by John La Touche and Richard Wilbur)

The Best of All Possible Worlds
Company

Glitter and Be Gay
Ms. Blume

I Am Easily Assimilated
Ms. Doherty, with Messrs. Anderson, Tighe, and McFerrin

Make Our Garden Grow
Mr. Anderson, Ms. Blume, and company

Film by Susan Dangel and Dick Bartlett
Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Among Those Present (May 11): Joslin Diabetes Center; Lurgio Middle School; Adventures With Karyn; MIT Activities Committee; Sally O'Connor & Associates

Among Those Present (May 12): U.S. Coast Guard Auxiliary INR; Stonehill College Alumni; Brown Club of Rhode Island; Order of the Eastern Stargazers

Saturday afternoon, May 12, 2018, at 3

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

DISNEY'S BROADWAY HITS

with

Ashley Brown | Merle Dandridge | Josh Strickland | Alton Fitzgerald White

Beauty and the Beast

Be Our Guest	Alan Menken/Howard Ashman
Beauty and the Beast	Alan Menken/Howard Ashman
A Change in Me	Alan Menken/Tim Rice
If I Can't Love Her	Alan Menken/Tim Rice

The Lion King

Hakuna Matata	Tim Rice/Elton John
Shadowland	Hans Zimmer/Lebo M/Mark Mancina
Can You Feel The Love Tonight	Tim Rice/Elton John
They Live in You	Jay Rifkin/Lebo M/Mark Mancina

The Hunchback of Notre Dame

Out There	Alan Menken/Stephen Schwartz

Aida

Elaborate Lives	Tim Rice/Elton John
My Strongest Suit	Tim Rice/Elton John
Easy As Life	Tim Rice/Elton John

Tarzan

Who Better Than Me	Phil Collins
Strangers Like Me	Phil Collins
You'll Be In My Heart	Phil Collins

Mary Poppins

Medley: Jolly Holiday/Chim Chim Cher-ee/ Feed the Birds	Richard M. Sherman/Robert B. Sherman/ Anthony Drewe/George Stiles
Supercalifragilisticexpialidocious	Richard M. Sherman/Robert B. Sherman

INTERMISSION

King David

The Long, Long Day (This New Jerusalem)	Alan Menken/Tim Rice
Never Again	Alan Menken/Tim Rice

The Little Mermaid

She's in Love	Alan Menken/Glenn Slater
Part of Your World	Alan Menken/Howard Ashman
Under the Sea	Alan Menken/Howard Ashman

Newsies

Medley: Carrying the Banner/Watch What Happens/ Santa Fe	Alan Menken/Jack Feldman

Aladdin

A Whole New World	Alan Menken/Tim Rice
Proud of Your Boy	Alan Menken/Howard Ashman
Somebody's Got Your Back	Alan Menken/Chad Beguelin

Frozen

Let It Go	Robert Lopez/Kristen Anderson-Lopez

For Disney Theatrical Productions
Staff Associate Director/Director of Concerts & Special Events: Jeff Lee
Production Coordinator: Adam Dworkin
Production Stage Manager: Bernadette Schoenborn
Lighting Designer: Dan Walker
Sound Designer: Matt Kraus
Music Supervisor/Piano: Jim Abbott
Drums: Gary Seligson

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Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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A Change in Me	Alan Menken/Tim Rice
If I Can't Love Her	Alan Menken/Tim Rice

The Lion King

Hakuna Matata	Tim Rice/Elton John
Shadowland	Hans Zimmer/Lebo M/Mark Mancina
Can You Feel The Love Tonight	Tim Rice/Elton John
They Live in You	Jay Rifkin/Lebo M/Mark Mancina

The Hunchback of Notre Dame

Out There	Alan Menken/Stephen Schwartz

Aida

Elaborate Lives	Tim Rice/Elton John
My Strongest Suit	Tim Rice/Elton John
Easy As Life	Tim Rice/Elton John

Tarzan

Who Better Than Me	Phil Collins
Strangers Like Me	Phil Collins
You'll Be In My Heart	Phil Collins

Mary Poppins

Medley: Jolly Holiday/Chim Chim Cher-ee/ Feed the Birds	Richard M. Sherman/Robert B. Sherman/ Anthony Drewe/George Stiles
Supercalifragilisticexpialidocious	Richard M. Sherman/Robert B. Sherman

INTERMISSION

King David

The Long, Long Day (This New Jerusalem)	Alan Menken/Tim Rice
Never Again	Alan Menken/Tim Rice

The Little Mermaid

She's in Love	Alan Menken/Glenn Slater
Part of Your World	Alan Menken/Howard Ashman
Under the Sea	Alan Menken/Howard Ashman

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Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Hannah To
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ANDY GRAMMER

Returning to the Boston Pops stage, multi-platinum selling pop artist Andy Grammer is dedicated to inspiring and empowering the world by communicating his truths through his music. The first male pop star in a decade (since John Mayer) to reach the Top 10 at Adult Pop Radio with his first two singles, Andy Grammer has taken the music world by storm with a succession of anthemic pop hits, six of which have been certified gold or better. His debut album featured the platinum singles "Keep Your Head Up" and "Fine by Me." His second album, *Magazines or Novels*, featured the triple-platinum infectious smash hit "Honey, I'm Good" (one of the best-selling songs of 2015) and the certified gold anthem "Good to Be Alive (Hallelujah)." His newest single, "Give Love," is the follow-up to the certified platinum streaming phenomenon, "Fresh Eyes," which garnered over 250 million streams. His latest album, *The Good Parts*, was released in December 2017. Andy Grammer first appeared with the Boston Pops in the nationally televised 2017 Fourth of July Spectacular on the Charles River Esplanade. In addition to his Pops performances this week at Symphony Hall, he will appear next month for the first time at Tanglewood, in his own concert in the Koussevitzky Music Shed.

MATTHEW ANDERSON

Matthew Anderson has been praised for performances in oratorio, opera, and musical theater. An accomplished interpreter of Bach's music, Mr. Anderson sings regularly as a soloist in Boston's renowned Emmanuel Music Bach Cantata Series. Acclaimed for his portrayals of the Evangelists in Bach's Passions, which he has performed throughout the United States, Mr. Anderson is a two-time prizewinner in the American Bach Society Competition and winner of the second prize in the Oratorio Society of New York Solo Competition. Recent performances from his varied repertoire include Handel's *Acis and Galatea* (Damon) with the Mark Morris Dance Group; Bach's *Coffee Cantata* with Boston Baroque; Mozart's Requiem with the National Chorale at Avery Fisher Hall; Stravinsky's *Renard* at Tanglewood and the Mostly Mozart Festival with the Mark Morris Dance Group; Handel's *Messiah* with the Masterwork Chorus at Carnegie Hall; John Harbison's *Winter's Tale* with the Boston Modern Orchestra Project; Haydn's *Creation* and Bach's *Saint John* Passion and *Christmas Oratorio* (Evangelist) with Emmanuel Music; Britten's *Serenade* with Discovery Ensemble; *A Little Night Music* (Mr. Erlanson) with Emmanuel Music; and Britten's *Les Illuminations*

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with the Orchestra of Indian Hill. Mr. Anderson has sung under conductors Masaaki Suzuki, Nicholas McGegan, Paul Goodwin, Harry Christophers, Martin Pearlman, John Harbison, Craig Smith, Julian Wachner, and Laurence Cummings. He has appeared as soloist with such ensembles as the Handel and Haydn Society, Boston Baroque, the Carmel Bach Festival, the Aldeburgh Festival, the Buffalo Philharmonic Orchestra, and the Handel Choir of Baltimore. Also recognized as a gifted performer of the American songbook, Mr. Anderson has won high praise for his performances with Keith Lockhart and the Boston Pops in *Carousel* (Enoch Snow), *A Richard Rodgers Celebration*, and *An Evening of Cole Porter*. Matthew Anderson spent two seasons as a Vocal Fellow at the Tanglewood Music Center and was a Lorraine Hunt Lieberson Fellow with Emmanuel Music. He also trained in the James Collier Apprentice Artist Program at Des Moines Metro Opera, the Britten-Pears Young Artist Programme, and the Cincinnati Opera Resident Ensemble. A Kansas native, he lives in Boston, where he studied Classics at Harvard and voice at the New England Conservatory. Visit www.MatthewAndersonTenor.com for more information.

TERESA WINNER BLUME

Lyric coloratura soprano Teresa Winner Blume makes her Boston Pops debut this week performing music by Leonard Bernstein. Ms. Blume's performance career spans opera, oratorio, art song recital, musical theater, concert, and commercial work. A notable non-traditional engagement was performing Schubert *Lieder* in Boston's Museum of Fine Arts historic performance art installation of *Lee Mingwei: Sonic Blossom,* a project that has since been mounted at art institutions all over the world. Other recent performances include *Company* (The Lyric Stage Company of Boston, Moonbox Productions), *Sweeney Todd* (The Lyric Stage Company of Boston), *Into the Woods* (The Lyric Stage, Elliot Norton Award, IRNE Award), *Floyd Collins* (Moonbox), *The Mikado* (Opera Carolina, Piedmont Opera, Lyric Stage), and a concert version of *Le nozze di Figaro* conducted by Grant Llewellyn at the North Carolina Symphony. Favorite past roles include Adina in *L'Elisir d'amore*, Miss Wordsworth in *Albert Herring*, Yum-Yum in *The Mikado*, Miranda in Hoiby's *The Tempest*, and Maria in *West Side Story*. Concert engagements include appearances with the North Carolina Symphony, New England Light Opera, and American Classics, and solo performances in *Carmina burana*, Brahms's *German Requiem*, and Mahler's Symphony No. 4. She also frequently collaborates with composers in workshop presentations and recordings of new works through the New Opera and Musical Theatre Initiative (NOMTI). Her skill and artistry has been recognized in such competitions as the New York Oratorio Society Solo Competition (semi-finalist, 2015), the Peter Elvins Competition (semi-finalist, 2015); and in National Association of Teachers of Singing Artist Awards (national semi-finalist, 2010). Originally from North Carolina, Teresa Blume holds degrees from the University of Illinois and from the Eastman School of Music, continuing her training with Central City Opera in Colorado, Brevard Music Center's Janiec Opera Center, Operafestival di Roma, and as a Resident Artist with Opera Carolina. A passionate educator, voice instructor and director, Ms. Blume serves as Head of Voice at Walnut Hill

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Seo Hye Han by Liza Voll. Choreography by George Balanchine © The George Balanchine Trust

School for the Arts, an international boarding arts high school in Natick, Massachusetts. Her solo album, *Lullabies for Leyna*—featuring peaceful art songs, traditional folk, and musical theater selections—was recorded while expecting her first child and is available through her website. She would like to thank her parents, husband, and daughters for their constant support and encouragement.

AIMEE DOHERTY

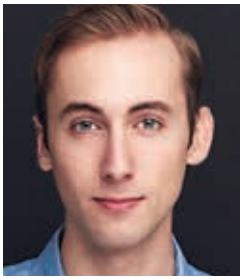
As a lifelong Massachusetts resident, Aimee Doherty is making her Boston Pops debut this week singing in Leonard Bernstein tribute concerts under Keith Lockhart's direction. Her first-ever musical theater role was playing Ruth in Bernstein's *Wonderful Town*, and she received an Elliot Norton Award in 2014 for her portrayal of Claire de Loone in *On the Town* at Lyric Stage. Earlier this season Aimee appeared as Gussie Carnegie in the critically acclaimed production of *Merrily We Roll Along* at the Huntington Theatre. Additional recent Boston credits include *Sunday in the Park with George* and *A Little Night Music*, also at the Huntington; *She Loves Me* at Greater Boston Stage; and *Cabaret* at Moonbox Productions. Ms. Doherty received Elliot Norton Awards for outstanding performance by an actress in a musical playing Velma in *Hairspray* (Wheelock), the Witch in *Into the Woods*, and Eleanor in *Far From Heaven* (SpeakEasy Stage), and an IRNE Award for playing Luisa in *Nine* (SpeakEasy Stage).

DAVID MCFERRIN

Baritone David McFerrin has won critical acclaim in a wide variety of repertoire. His solo concert engagements have ranged from Monteverdi's *Vespers of 1610* at St. Mark's Basilica in Venice to the music of Cole Porter with the Boston Pops. Past performances include a Carnegie Hall debut with Gustavo Dudamel and the Israel Philharmonic, and engagements with the Cleveland Orchestra, North Carolina Symphony, San Antonio Symphony, Miami's Seraphic Fire, Cleveland's Apollo's Fire, New York's TENET, as well as Boston's Handel and Haydn Society and A Far Cry. In 2016 Mr. McFerrin was a runner-up in the Oratorio Society of New York's Lyndon Woodside Solo Competition. This season he rejoins Handel and Haydn and TENET, debuts with Arion Baroque Orchestra in Montreal, and is featured in the Cape Symphony's opera gala. Mr. McFerrin also performs throughout the Northeast and in the UK with the Boston-based renaissance ensemble Blue Heron. A mainstay of the Boston opera scene, he has sung on many other leading stages in the United States and Europe. A former Emerging Artist with Boston Lyric Opera, he has performed numerous roles with that company, including King Mark in Martin's *The Love Potion*, Pallante in Handel's *Agrippina*, and the Officer in Philip Glass's *In the Penal Colony*. This season he creates the role of Dr. Ferguson in BLO's world premiere of Julian Grant's *The Nefarious, Immoral but Highly Profitable Enterprise of Mr. Burke & Mr. Hare*. Last season Mr. McFerrin made his Boston Baroque debut

as Achilla in Handel's *Giulio Cesare*. He has also sung with Florida Grand Opera, Santa Fe Opera, Seattle Opera, Sarasota Opera, and the Rossini Festival in Wildbad, Germany. Additional roles include Aeneas in *Dido and Aeneas*, Guglielmo in *Così fan tutte*, Taddeo in *L'Italiana in Algeri*, and the title role in Britten's *Noye's Fludde*. An avid recitalist and chamber musician, Mr. McFerrin has performed at the Caramoor Festival, the Steans Institute at the Ravinia Festival, New York Festival of Song, Five Boroughs Music Festival, and the Marlboro Music Festival in Vermont. Recently he co-curated and performed a program of songs from World War I, which was presented in Massachusetts and New Hampshire, and is part of an upcoming series at the Cosmos Club in Washington, D.C. David McFerrin holds degrees from Carleton College, Cincinnati College-Conservatory of Music, and the Juilliard School. In 2008 he won second place in the Metropolitan Opera National Council New England Region, and was awarded a Richard F. Gold Career Grant from the Shoshana Foundation.

ANDREW TIGHE



Andy Tighe is honored to collaborate again with Keith Lockhart and the Boston Pops after performing together at the Boston Marathon Tribute Concert in 2014. A native of North Reading, Massachusetts, and an alumnus of the Boston Conservatory, Mr. Tighe now lives in New York City. He has gone on to star in numerous regional productions around the country, including *A Christmas Carol*, *The Sound of Music* (North Shore Music Theatre), *Fallen Skies* (NYCFringe), *My Fair Lady* (New Bedford Festival Theatre), *Thoroughly Modern Millie* (Reagle Music Theatre; OnStage Theatre Award), *The Producers* (Theatre by the Sea), *Funny Girl* (Arrow Rock Lyceum), and *For Tonight* (Goodspeed Opera House). As a lifelong fan of Leonard Bernstein, Andy is fulfilling a dream by singing the legend's works alongside the Pops and sends enormous thanks to Peter Mansfield and Keith Lockhart for this thrilling opportunity.

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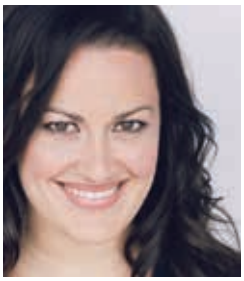
PAULA PLUM

A founding member of Actors' Shakespeare Project. Paula Plum has been artistic director of WGBH's *A Christmas Celtic Sojourn* since its inception in 2003, touring concerts throughout New England during the holiday season. She has directed in Paris, New York, and Boston and is the 2009 recipient of the Fox Actor Fellowship. While she is best known to Boston audiences as an actress, Ms. Plum is also a playwright, teacher, and acting coach. Her most recent play, *What Lips My Lips Have Kissed*, explores the passions and peccadilloes of poet Edna St. Vincent Millay. Paula Plum is the recipient of the Elliot Norton Award for Sustained Excellence, five IRNE awards, and three Elliot Norton Awards for Best Actress; she was the 2003 Distinguished Alumna of Boston University's College of Fine Arts. She has appeared on several previous occasions with the Boston Pops, as actress and narrator. Visit paulaplum.com for more information.

ASHLEY BROWN



Ashley Brown originated the title role in *Mary Poppins* on Broadway, for which she received Outer Critics, Drama League, and Drama Desk nominations for Best Actress. Ms. Brown also starred as Mary Poppins in the national tour, earning a Garland award for Best Performance in a Musical. She has been Belle in *Beauty and the Beast* on Broadway and has starred in the national tour of Disney's *On the Record*. Most recently she has been starring as Mother Abbess in multiple Tony-winning director Jack O'Brien's new production of *The Sound of Music*. Ms. Brown garnered critical acclaim starring in Lyric Opera of Chicago's production of *Oklahoma!*, having previously played Magnolia opposite Nathan Gunn in Francesca Zambello's staging of *Showboat* with that company. Performances with orchestras have taken Ms. Brown across North

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America, including engagements with the Boston Pops, the New York Philharmonic, the Hollywood Bowl Orchestra at Disney Hall, the Pittsburgh Symphony, the New York Pops at Carnegie Hall (four times), Fort Worth Symphony, the Cincinnati Pops, Philadelphia Orchestra (two times), the Milwaukee Symphony, the Indianapolis Symphony (three times), Seattle Symphony, the Houston Symphony, Vancouver Symphony, Jacksonville Symphony (two times), and the Philly Pops. She has also performed with the BBC Orchestra opposite Josh Groban. Ms. Brown made her solo concert debut at the Kennedy Center as part of Barbara Cook's Spotlight Series and has appeared at such prestigious New York venues as Feinstein's at the Regency and Birdland. Other projects include star turns in *Hello, Dolly!* at the Goodspeed Opera House, *The Sound of Music* at the St. Louis MUNY (Kevin Kline award), *Limelight* at the La Jolla Playhouse, and her own PBS special, *Ashley Brown: Call Me Irresponsible*, which earned a PBS Telly Award. Other television credits include NBC's *The Sound of Music Live*. Ashley Brown is the voice of Disneyland celebrating its 60th anniversary, singing the newly penned Richard Sherman song, "A Kiss Goodnight." Her long-awaited album of Broadway and American Songbook standards is available on Ghostlight/Sony. She is a graduate of the Cincinnati Conservatory of Music. Visit ashleybrownonline.com, facebook.com/AshleyBrownonline, or twitter: AshleyBrown9 for more information.

MERLE DANDRIDGE

Having made an indelible mark on stage, television, and video games, Merle Dandridge continues to shine on the small screen, starring in Oprah Winfrey Network's hit series *Greenleaf*, which is currently in production for a third season. She previously starred in FX's *Sons of Anarchy*, CW's *Starcrossed*, and NBC's *The Night Shift*. Born in Japan, raised in Nebraska, and schooled in Chicago at Roosevelt University, Ms. Dandridge began her acting career with leading roles on Broadway in *Spamalot* (Lady of the Lake), *Rent* (Joanne), *Aida* (Aida), *Tarzan* (Kala), and *Jesus Christ Superstar* (Soul Girl, Disciple). Most recently, she was the first woman to play the role of Papa Ge, the sly demon of death, in the Broadway revival of *Once on This Island*, completely reinventing the character with her fearless portrayal. She has toured the United States and Europe six times and has been featured in several regional theater productions (including multiple stints at the Geffen and Pasadena Playhouse). She has also performed at the Hollywood Bowl and London's Royal Albert Hall. Merle Dandridge has voiced several video game characters, working alongside Neil Druckmann in "Uncharted 4: A Thief's End" and starring as Marlene in "The Last of Us." She has also voiced various characters in "Dota 2," Alyx Vance in "Half-Life 2," and Katherine Collins in the award-winning independent video game "Everybody's Gone to the Rapture," for which she won the 2016 BAFTA for Best Performer. Inducted into the Hall of Fame of her Nebraska hometown, Merle Dandridge spends time there giving workshops, speeches, and performances, and participating in projects to raise arts awareness for the school district she grew up in. In Los Angeles, where she currently resides, she serves on the Board of Directors of the Geffen Playhouse and lends her voice and support to Harvest Home LA, which provides housing and holistic support to homeless pregnant women.

JOSH STRICKLAND

A native of Charleston, South Carolina, Josh Strickland created the title role in Disney's *Tarzan* on Broadway in 2006. In 2009 he made his starring Las Vegas debut in *Peepshow* at Planet Hollywood Casino & Resort while concurrently co-starring in the hit E! reality show *Holly's World*. Mr. Strickland's first single, "Report to the Floor," skyrocketed to the top five on the iTunes Dance Charts the first week of its release, followed by "Last Dance." In 2013 he joined the cast of *Vegas! The Show* at the Las Vegas Planet Hollywood in a starring role. Mr. Strickland has also appeared internationally with the all-star cast of *Disney's Broadway Hits*, including London's Royal Albert Hall in London, and has traveled the world appearing in Disney's D23 Expo, including Tokyo, Japan. He is currently reprising his role as Tarzan in *Disney's Musical Tarzan* in Oberhausen, Germany, at the Stage Metronom Theater. Visit him on Twitter and Instagram: @joshuajstrick.

ALTON FITZGERALD WHITE

Alton Fitzgerald White performed a record-breaking 4,308 performances as King Mufasa in Disney's *The Lion King* on Broadway. He has also added motivational speaker and author to his growing list of titles with the recent release of his book, *My Pride: Mastering Life's Daily Performance*, an inspirational biography filled with secrets to fulfillment and joy in everyday work and life, published by Disney Editions. Other Broadway roles include *The Color Purple* (Mister), *Ragtime* (Coalhouse Walker, Jr.), *Smokey Joe's Café* (Ken), *Miss Saigon* (John), and *Tommy* (Hawker). In the West End he has appeared in *Smokey Joe's Café* (Ken). Mr. White has performed concert dates all over the world, including music from his critically acclaimed CD *Disney My Way!*, which features re-imagined Disney classics and is available on iTunes. Autographed copies of both his CD and his book are available at altonfitzgeraldwhite.com, where fans can also view his TEDx Talk, performance videos, recordings, and updates. Audiences can also visit his Facebook fan page, @WhiteAlton on Twitter, and @Alton2459 on Instagram. Blessings and gratitude! :-) Alton Fitzgerald White appeared previously with Keith Lockhart and the Boston Pops in the 1998 July Fourth concert on the Esplanade as part of the cast of *Ragtime*.

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In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal contributions that exceeded $1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is $1 million or more with the designation of Great Benefactor. For more information, please contact Bart Reidy, Director of Development, at 617-638-9469 or breidy@bso.org.

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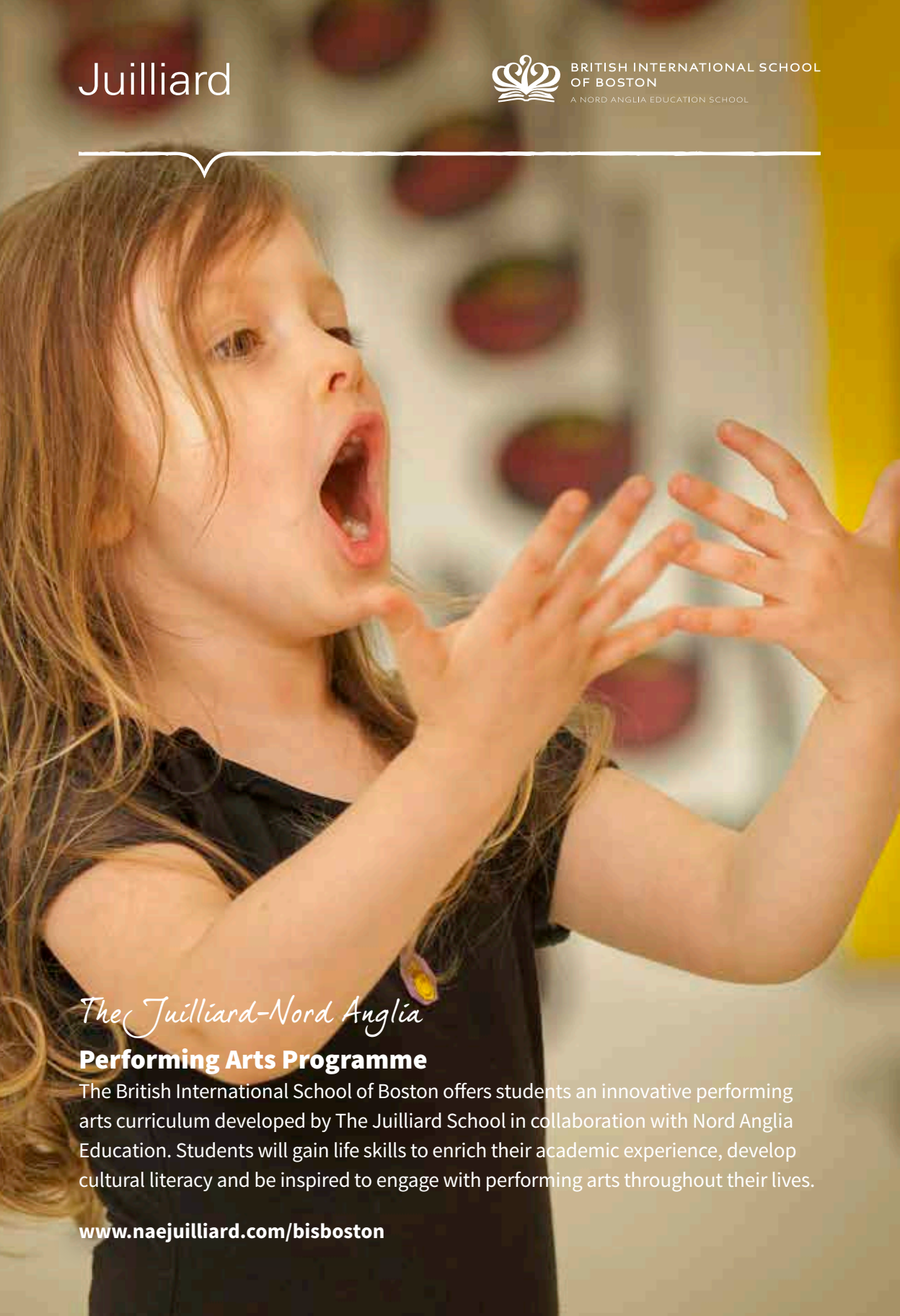

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9:30–9:40am	*Introduction*
9:40–10:45am	STEPHEN KOTKIN, Princeton University
10:45–10:55am	*Break*
10:55am–12pm	JESSICA PAYNE, University of Notre Dame
12–12:10pm	*Break*
12:10–1:15pm	DAVID HELFAND, Columbia University

• KOUSSEVITZKY MUSIC SHED •

2:30 pm
Boston Symphony Orchestra
Christoph Eschenbach, conductor
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Sasha Cooke, mezzo-soprano
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Thomas Hampson, baritone
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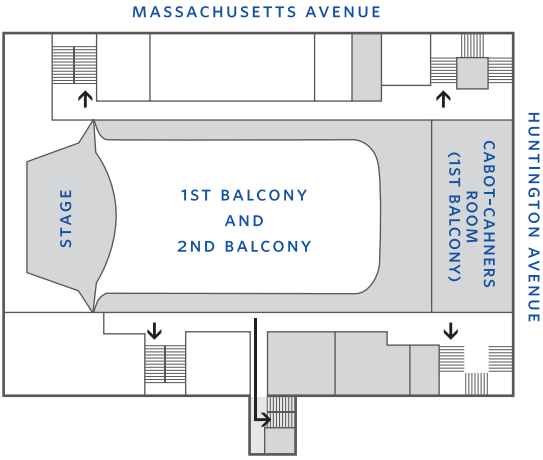

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Symphony Hall

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For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

Patrons who bring bags to Symphony Hall are subject to mandatory inspections before entering the building.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

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To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 5pm Monday through Friday and from 12:30pm until 4:30pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.50 for each ticket ordered by phone or online.

Ticket prices range from $30 to $150. For Group Sales of 20 or more and Event Planning, call 800-933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the O'Block/Kay and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

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For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by 99.5 WCRB, Classical Radio Boston, Sunday evenings at 7pm in May and June. Visit classicalwcrb.org for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

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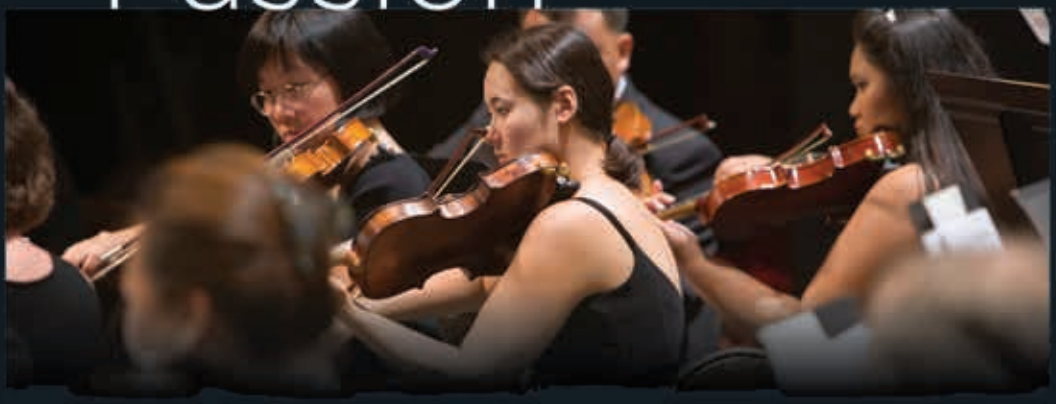

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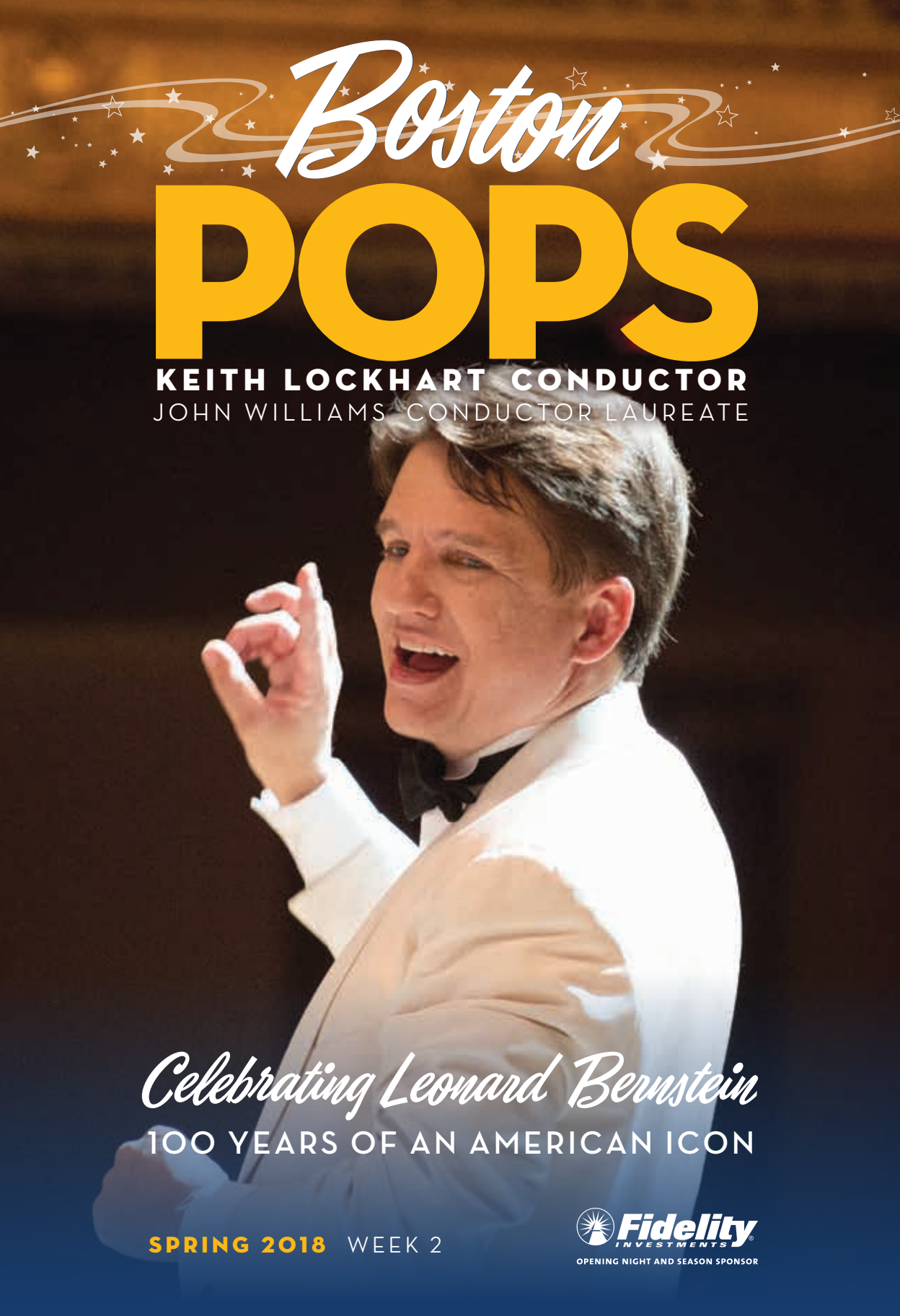

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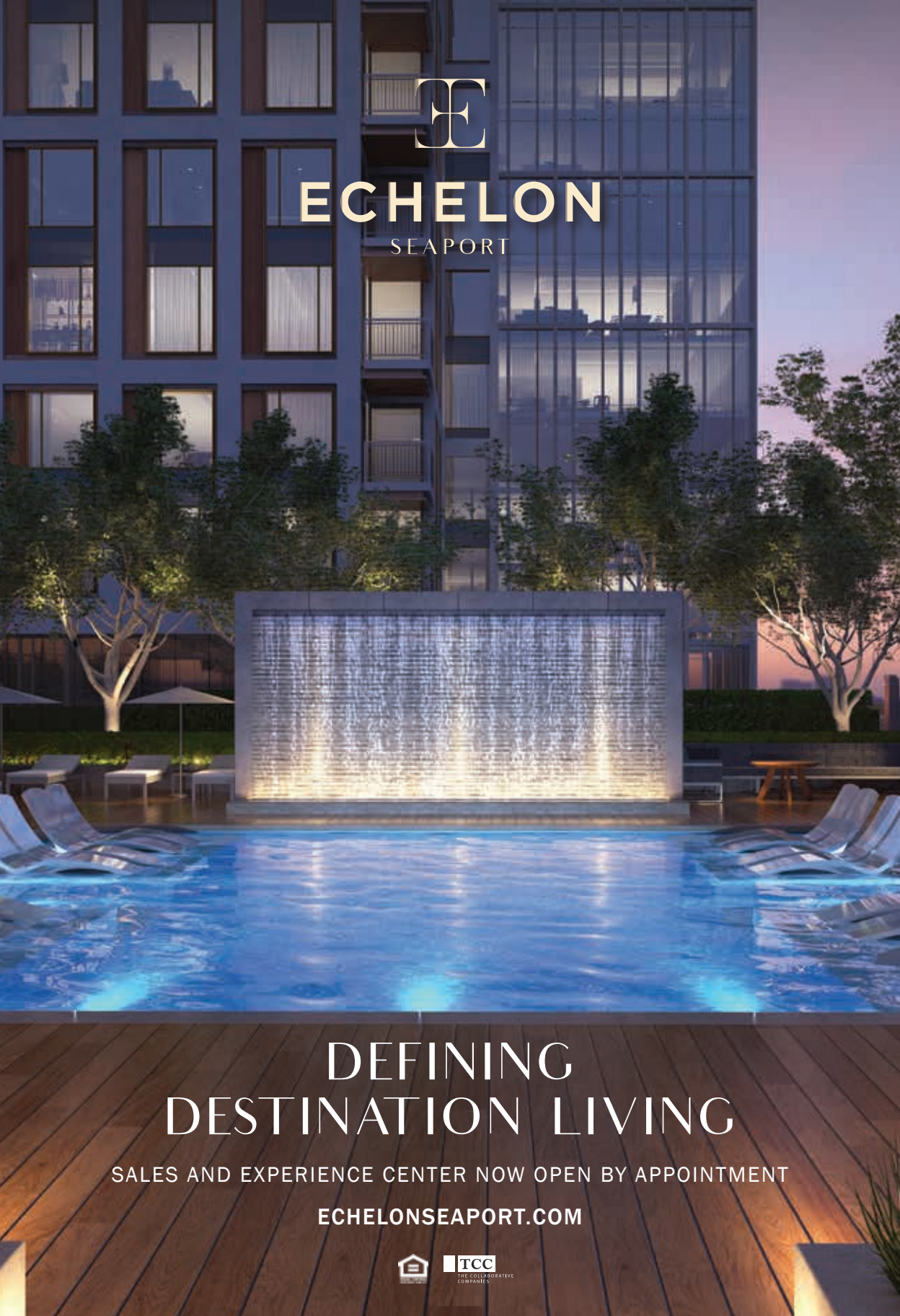
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ON DISPLAY IN SYMPHONY HALL

Using archival materials displayed on the orchestra and first-balcony levels of Symphony Hall, this season's BSO Archives exhibit recognizes three significant anniversaries.

CELEBRATING THE BERNSTEIN CENTENNIAL

Anticipating the 100th anniversary on August 25, 2018, of Leonard Bernstein's birth, the Archives has assembled materials documenting Bernstein's Boston roots and his deep, lifelong connection with the BSO, Tanglewood, and the Boston Pops.

- An exhibit in the Brooke Corridor focuses on Bernstein's early connections with Boston and the BSO.
- An exhibit case on the first balcony, audience-right, is devoted to the world premiere of Bernstein's opera *Trouble in Tahiti* on June 12, 1952, as part of a Creative Arts Festival at Brandeis University in which many BSO members performed.
- An exhibit case on the first balcony, audience-left, documents BSO performances of Beethoven's *Missa Solemnis* at Tanglewood in 1951, 1955, and 1971 led by Leonard Bernstein in memory of his mentor, BSO conductor Serge Koussevitzky.
- A display in the Cabot-Cahners Room of photographs, musical scores, and memorabilia documents the BSO premieres of works by Leonard Bernstein and BSO-commissioned works by Bernstein himself.

MARKING THE 100TH ANNIVERSARY OF THE BSO'S FIRST RECORDINGS IN 1917

One hundred years ago the BSO traveled to Camden, New Jersey, to make its very first recordings for the Victor Talking Machine Co. (later RCA Victor).

- An exhibit near the backstage door in the Brooke Corridor focuses on the turbulent World War I era during which the BSO's first recordings were made.
- A display on the first balcony, audience-left, documents the BSO's first recording sessions of October 2-5, 1917.

MARKING THE 60TH ANNIVERSARY OF THE BOSTON YOUTH SYMPHONY ORCHESTRAS (BYSO)

- In the Hatch Corridor, material on loan from the BYSO Archives documents both its own history and its ongoing partnership with the BSO.

TOP OF PAGE, LEFT TO RIGHT:

Leonard Bernstein and his mentor Serge Koussevitzky at Tanglewood, c.1946 (photo by Heinz H. Weissenstein, Whitestone Photo)

Label from one of the BSO's first commercial recordings, the Prelude to Act III of "Lohengrin" led by Karl Muck

John Williams and Leonard Bernstein at Harvard Night at Pops, June 6, 1989, marking the 50th reunion of Bernstein's class

KEITH LOCKHART

Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded Pops programming, focused on national annual touring, and participated in major media events. He has solidified the orchestra's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart, who occupies the Julian and Eunice Cohen Boston Pops Conductor chair, has conducted more than 1,900 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 43 national tours to more than 150 cities in 38 states, and four international tours to Japan and Korea. He and the Pops have made 79 television shows and participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of over half a million to the Charles River Esplanade and millions more who view it on television or live webcast. Last year, with Eaton Vance as presenting sponsor and Bloomberg exclusive media partner, the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular, which was broadcast on Bloomberg Television and all its media outlets. Both companies made initial three-year commitments to the event in 2017.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera…Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams compositions from the 1960s onward, some of which can be considered rarities.

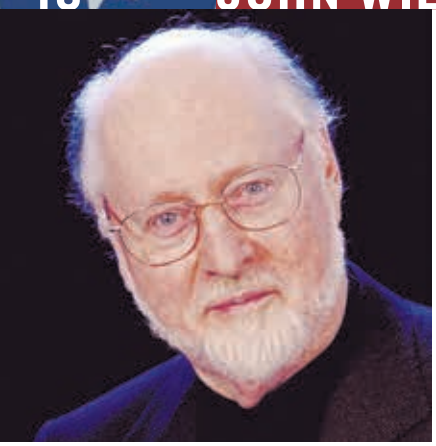
Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

Having just completed an eight-year tenure as principal conductor, Keith Lockhart is now chief guest conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II; he is also artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as many prestigious orchestras in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

10 JOHN WILLIAMS



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all eight *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, The Book Thief, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was Spielberg's *The Post.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of fifty-one Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-four Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Harvard University, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the AFI's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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ABOUT THE BOSTON POPS

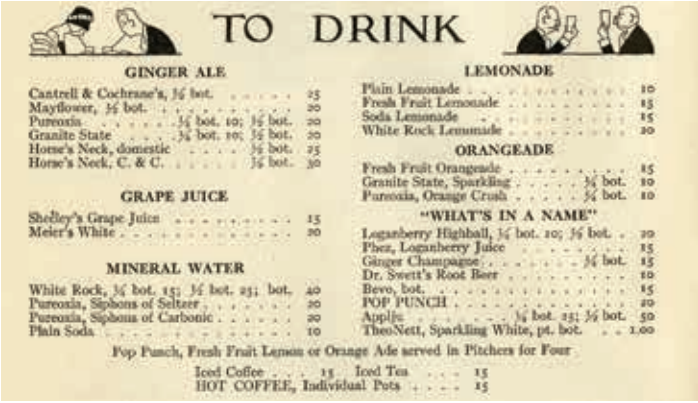
In 2018 the Boston Pops, affectionately called "America's Orchestra," enters its 133rd season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 24th year at the helm of the orchestra. The season's major focus is a celebration of the music of Leonard Bernstein—a towering, multi-faceted, and influential artistic figure of the 20th century—marking the centennial of his birth in Lawrence, Massachusetts.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances, to be called "Promenade Concerts," would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year—a little more than a month before the inaugural "Promenade Concert"—German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of "Popular Concerts" in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official "Promenade Concert," distinguished from "Popular Concerts" by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called "Promenade Concerts," they continued to be referred to informally as "Popular," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of floor seats for Boston Symphony

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

In 2018 Keith Lockhart marks his 24th season as Pops Conductor



TO DRINK

GINGER ALE

Cantrell & Cochrane's, ½ bot.	25
Mayflower, ½ bot.	20
Pureoxia ¼ bot. 10; ½ bot.	20
Granite State ¼ bot. 10; ½ bot.	20
Horne's Neck, domestic ½ bot.	25
Horne's Neck, C. & C. ½ bot.	30

GRAPE JUICE

Shelley's Grape Juice	15
Meier's White	20

MINERAL WATER

White Rock, ¼ bot. 15; ½ bot. 25; bot.	40
Pureoxia, Siphons of Seltzer	20
Pureoxia, Siphons of Carbonic	20
Plain Soda	10

LEMONADE

Plain Lemonade	10
Fresh Fruit Lemonade	15
Soda Lemonade	15
White Rock Lemonade	20

ORANGEADE

Fresh Fruit Orangeade	15
Granite State, Sparkling ¼ bot.	10
Pureoxia, Orange Crush ¼ bot.	10

"WHAT'S IN A NAME"

Loganberry Highball, ¼ bot. 10; ½ bot.	20
Phez, Loganberry Juice	15
Ginger Champagne ¼ bot.	15
Dr. Swett's Root Beer	10
Bevo, bot.	15
POP PUNCH	20
Apple ¼ bot. 25; ½ bot.	50
TheoNett, Sparkling White, pt. bot.	1.00

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Iced Coffee 15 Iced Tea 15
HOT COFFEE, Individual Pots 15

concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors, beginning with the aforementioned Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 51 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live

Still a staple of the Pops menu, Pops Punch has been offered for more than a century. These are 1919 prices. (top)

In a return Pops appearance, Ben Folds performed his own piano concerto with the orchestra. (left)

John Williams conducting during the 2017 "Film Night at Pops" (right)

orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,900 Boston Pops concerts in his 23-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 79 television shows, led 43 national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded fourteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. In 2017 the Pops opened a new page in its history, as the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular. This year the Boston Pops Fireworks Spectacular will mark its 45th year as one of the nation's proudest holiday traditions. Eaton Vance, a leading global asset manager based in Boston, is the presenting sponsor of the Boston Pops Fireworks Spectacular and Bloomberg, the global business and financial information and news leader, is a major sponsor and media partner; both companies made initial three-year commitments to the event in 2017.

One of the stars of last year's July Fourth concert, Andy Grammer, makes a welcome return to the Pops stage, to open the season with Keith Lockhart. In addition to multiple Bernstein Centennial concerts, showcasing music from *Candide*, *Wonderful Town*, and *Fancy Free*, Mr. Lockhart leads a semi-staged performance of *On the Town* and a season-closing concert presentation of *West Side Story* as part of the salute to this American

There was a party on the Symphony Hall stage when the B-52s took over. (top)

In a salute to the first blockbuster collaboration between Steven Spielberg and John Williams, the world-premiere presentation of the complete film "Jaws" with a live performance of the film's entire score was given under Keith Lockhart's direction in May 2017 at Symphony Hall. (left)

Arts & Culture

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master. Dynamic Broadway stars Sutton Foster (*Thoroughly Modern Millie*, *Anything Goes*, and TVLand's *Younger*) and Leslie Odom, Jr. (*Hamilton* and the recent film *Murder on the Orient Express*) grace the Symphony Hall stage with encore performances, and British vocal sensation Alfie Boe, who joined the Pops for last summer's *Quadrophenia* concert at Tanglewood, headlines a "Rock the Pops" evening. The perennially favorite "John Williams' Film Night" is led this year by Mr. Williams and BSO Youth and Family Concerts Conductor Thomas Wilkins. Mr. Wilkins also leads two concerts celebrating "The Best of the Boston Pops," highlighted by a performance of *Rhapsody in Blue*. Keith Lockhart leads "Disney's Broadway Hits," featuring beloved songs from *Beauty and the Beast*, *The Little Mermaid*, *Aladdin*, *The Lion King*, and more. "Dance to the Movies," hosted by the multi-talented Lesley Ann Warren, brings together noted pros from *Dancing with the Stars* and *So You Think You Can Dance* and finalists from *American Idol* and *The Voice* for fresh interpretations of iconic moments from musical films. Conductor Charles Floyd, the Boston Pops Gospel Choir, and guest Melinda Doolittle join forces for the always rousing and inspirational Gospel Night. The winners of the Fidelity Young Artists Competition have the opportunity of a lifetime when they perform at a Pops concert.

As Keith Lockhart describes it, "All of us at the Boston Pops are thrilled to be part of the worldwide centennial celebration of Leonard Bernstein, one of the most remarkable and influential cultural figures in this country's history. Since the Boston Pops is renowned for its wide-ranging repertoire and its beautiful ability to convey the essence of a great array of musical genres and styles, I can't think of a more perfect ensemble to bring out the very best in Bernstein's most popular and beloved works. Bernstein's passion for music was so all-consuming and his image so ubiquitous that it is fair to say he influenced every American musician of my generation. We were all swept along, and all wanted to be, well, just like him. I hope music lovers near and far will join us for a season that celebrates both Leonard Bernstein's musical genius and many of the most extraordinary artists of our own time."

Gospel luminary CeCe Winans performed at the 2017 "Gospel Night at Pops." (top)

The talented performers who joined Keith Lockhart and the Boston Pops in saluting America's greatest living composer for the musical theater take their curtain call for "Sondheim on Sondheim." (right)

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Viewing Information:

bostonpopsjuly4th.org

Tuesday evening, May 15, 2018, at 8 | Wednesday evening, May 16, 2018, at 8

KEITH LOCKHART conducting

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Rock the Pops with Alfie Boe
Alfie Boe, vocalist
Murray Gould, guitar and music director
Rock the Pops Chorus, James Burton, Conductor

Tommy Overture/Pinball Wizard	Townshend-Mathes
Baba O'Riley	Townshend-Batchelar
5:15, from *Quadrophenia*	Townshend-Fuller
Love Reign O'er Me, from *Quadrophenia*	Townshend-Fuller
Paint It Black	Jagger/Richards-Walden
You Can't Always Get What You Want	Jagger/Richards-Batchelar
Sympathy for the Devil	Jagger/Richards-Batchelar
Nights in White Satin	Hayward-Walden

INTERMISSION

Kashmir	Page/Plant-Mathes
Goin' to California	Page/Plant-Batchelar
Norwegian Wood/Chopin Ballade in F	Lennon/McCartney/Chopin-Hackman
Offertory and Simple Song from *Mass*	Bernstein
Bohemian Rhapsody	Mercury-Walden
Who Wants to Live Forever	May-Batchelar
We Are the Champions	Mercury-Hollenbeck

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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Among Those Present: GE Elfun; Clement Associates; Eaton Vance Corp.

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Thursday evening, May 17, 2018, at 8

KEITH LOCKHART conducting

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Leonard Bernstein Centennial Tribute Series
Sponsored by Arbella Insurance Foundation

LEONARD BERNSTEIN CENTENNIAL TRIBUTE
with
Matthew Anderson | Teresa Blume | Aimee Doherty | David McFerrin | Andrew Tighe
Paula Plum, stage director

Overture to *Candide*

Three Dance Variations from *Fancy Free*
Galop—Waltz—Danzon

From *On the Town* (1944, lyrics by Comden and Green)

New York, New York
Mr. Tighe, Ms. Doherty, Mr. McFerrin

Lonely Town
Mr. McFerrin

I Can Cook, Too
Ms. Doherty

Lucky to Be Me
Mr. Tighe and company

Love Theme and Finale from *On the Waterfront*

Wrong Note Rag, from *Wonderful Town* [arr. Ramin]

From *Wonderful Town* (1953, lyrics by Comden and Green)

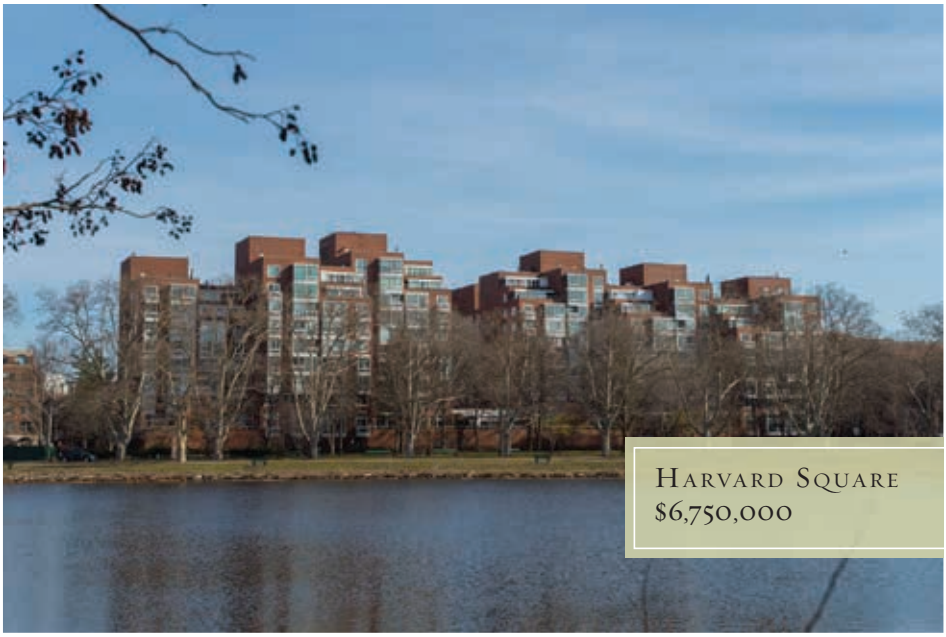
What a Waste
Messrs. McFerrin, Tighe, and Anderson

A Little Bit in Love
Ms. Blume

Conga!
Ms. Doherty and company

INTERMISSION

GAIL ROBERTS & TEAM



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Mambo from *West Side Story*

From *West Side Story* (1957, lyrics by Leonard Bernstein and Stephen Sondheim)

Something's Coming
Mr. Anderson

One Hand, One Heart
Ms. Blume and Mr. Anderson

Tonight Quintet
Company

America [arr. Ramin]

From *Candide* (1956, lyrics by John La Touche and Richard Wilbur)

The Best of All Possible Worlds
Company

Glitter and Be Gay
Ms. Blume

I Am Easily Assimilated
Ms. Doherty, with Messrs. Anderson, Tighe, and McFerrin

Make Our Garden Grow
Mr. Anderson, Ms. Blume, and company

Film by Susan Dangel and Dick Bartlett
Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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Friday evening, May 18, 2018, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

TUFTS UNIVERSITY NIGHT AT POPS

Overture to *Candide* — Bernstein

Bernstein on Broadway — Bernstein-Ramin
New York, New York, from *On the Town*
Lonely Town, from *On the Town*
America, from *West Side Story*

Concerto for Trumpet and Orchestra in A-flat — Arutiunian
ELMER CHURAMPI, winner of the 2017 Tufts/New England Conservatory Concerto Competition

Dear Alma Mater — Lewis
Tuftonia's Day — Hayes
THE AMALGAMATES, THE BEELZEBUBS, and THE JACKSON JILLS

INTERMISSION

LEONARD BERNSTEIN CENTENNIAL TRIBUTE
with
Matthew Anderson | Teresa Blume | Aimee Doherty | David McFerrin | Andrew Tighe
Paula Plum, stage director

From *On the Town* (1944, lyrics by Comden and Green)

New York, New York
Mr. Tighe, Ms. Doherty, Mr. McFerrin

Lonely Town
Mr. McFerrin

I Can Cook, Too
Ms. Doherty

Lucky to Be Me
Mr. Tighe and company

Mambo from *West Side Story*

From *West Side Story* (1957, lyrics by Leonard Bernstein and Stephen Sondheim)

Something's Coming
Mr. Anderson

One Hand, One Heart
Ms. Blume and Mr. Anderson

Tonight Quintet
Company

Wrong Note Rag, from *Wonderful Town* [arr. Ramin]

From *Candide* (1956, lyrics by John La Touche and Richard Wilbur)

The Best of All Possible Worlds
Company

Glitter and Be Gay
Ms. Blume

I Am Easily Assimilated
Ms. Doherty, with Messrs. Anderson, Tighe, and McFerrin

Make Our Garden Grow
Mr. Anderson, Ms. Blume, and company

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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Saturday evening, May 19, 2018, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

BOSTON UNIVERSITY NIGHT AT POPS

To Lenny! To Lenny! — Williams
Film by Susan Dangel and Dick Bartlett

Overture to *Candide* — Bernstein

Simple Song from *Mass* — Bernstein

Bernstein on Broadway — Bernstein-Ramin
New York, New York, from *On the Town*
Lonely Town, from *On the Town*
America, from *West Side Story*

Allegro maestoso from Piano Concerto No. 1 in E minor — Chopin
XIAOPEI XU, one winner of the 2017 Boston University Soloists' Competition*

INTERMISSION

LEONARD BERNSTEIN CENTENNIAL TRIBUTE

with
Matthew Anderson | Teresa Blume | Aimee Doherty | David McFerrin | Andrew Tighe
Paula Plum, stage director

From *On the Town* (1944, lyrics by Comden and Green)

New York, New York
Mr. Tighe, Ms. Doherty, Mr. McFerrin

Lonely Town
Mr. McFerrin

I Can Cook, Too
Ms. Doherty

Lucky to Be Me
Mr. Tighe and company

Mambo from *West Side Story*

From *West Side Story* (1957, lyrics by Leonard Bernstein and Stephen Sondheim)

Something's Coming
Mr. Anderson

One Hand, One Heart
Ms. Blume and Mr. Anderson

Tonight Quintet
Company

Wrong Note Rag, from *Wonderful Town* [arr. Ramin]

From *Candide* (1956, lyrics by John La Touche and Richard Wilbur)

The Best of All Possible Worlds
Company

Glitter and Be Gay
Ms. Blume

I Am Easily Assimilated
Ms. Doherty, with Messrs. Anderson, Tighe, and McFerrin

Make Our Garden Grow
Mr. Anderson, Ms. Blume, and company

*The winners of the Boston University Soloists' Competition are chosen from the instrumental, vocal, and composition departments of the College of Fine Arts and represent some of the outstanding talent from the School of Music. This year, in addition to Xiaopei Xu, the winners include Hyun Jee Chung (violin) and Cathryn Gaylord (bassoon).

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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ALFIE BOE

Alfie Boe's exceptional voice has cemented his position as Britain's biggest-selling, most popular, and best-loved vocalist of his generation. A hugely successful recording artist, he reached double platinum status in 2016 with the No. 1 Christmas album *Together*, made with his great friend, Michael Ball OBE. The pair returned in 2017 with yet another No. 1 album, *Together Again*, plus another sold-out tour, and a one-hour ITV special. It is the latest triumph for an artist who has effortlessly broken artistic boundaries via his love of music, from acclaim on the great opera and West End stages to major chart success. Born in Blackpool in 1973, Alfie Boe grew up in Fleetwood, where he dreamed of a career as a singer. He was famously discovered while singing on the production line at work in a Lancashire car factory. The youngest of nine children, Alfie was inspired from an early age by his opera-loving parents. This year he was honored with a Blue Plaque in his hometown as part of BBC Music Day. Each year the Blue Plaque Trust chooses to honor a very select few who have influenced the musical landscape across the country; he was also named a BBC Music Day Ambassador for 2017. Alfie Boe's journey propelled him from his opera education at the Royal College of Music and the Royal Opera House's Young Artists Programme straight to the Broadway boards, when he was chosen by stage and film director Baz Luhrmann to star in his dazzling 2002 revival of *La Bohème*, which earned Alfie and the ensemble a Tony Honors Award and celebrated his arrival on the international scene. A fan of both classical music and classic rock, Alfie collaborated in 2015 with one of his heroes, Pete Townshend of The Who. In *Classic Quadrophenia*, the orchestral version of the seminal album by The Who, he worked with the Royal Philharmonic Orchestra and composer Townshend, who picked Alfie to play the lead role of young mod Jimmy for performances that were rapturously received both at London's Royal Albert Hall and in Vienna. The year 2017 saw Alfie return to his role as Jimmy, performing alongside Pete Townshend and Billy Idol in a series of critically acclaimed shows in the United States, including two nights at the Metropolitan Opera. Also that year Alfie returned to the London Coliseum for the lead role of bad boy Billy Bigelow in Rodgers and Hammerstein's *Carousel*. As accomplished in leading the cast of *Les Misérables* as Valjean in the West End production (including the famous 25th-anniversary performance at the O2 Arena in 2010), as he is stealing the show at her Majesty's 90th-birthday celebrations at Windsor Castle, Alfie Boe is making a return appearance with Keith Lockhart and the Boston Pops, having performed in last summer's *Classic Quadrophenia* concert at Tanglewood.

ROCK THE POPS CHORUS
JAMES BURTON, CONDUCTOR

The Rock the Pops Chorus was assembled by BSO Choral Director James Burton especially for these performances. The chorus is a collaborative project, featuring members of the Tanglewood Festival Chorus and the new Boston Symphony Children's Choir; in addition, we welcome collegiate singers representing Boston's Northeastern University, Tufts University, New England Conservatory, and MIT.

James Burton was appointed BSO Choral Director and Conductor of the Tanglewood Festival Chorus in February 2017. Mr. Burton recently made his Boston Pops conducting debut and will return to the podium this coming December. He has conducted the TFC at Tanglewood's Ozawa Hall, and this year founded the Boston Symphony Children's Choir. Mr. Burton has conducted concerts with leading British orchestras including the Royal Liverpool Philharmonic, the Hallé, Orchestra of Scottish Opera, Royal Northern Sinfonia, and the BBC Concert Orchestra. A regular guest with the Orquestra Sinfònica Nacional in Mexico City, he will return there in October 2018. Mr. Burton's opera credits include *Don Giovanni* and *La bohème* at English National Opera, and he has been assistant conductor for the Metropolitan Opera, Opéra de Paris, and Garsington Opera, where he won the Leonard Ingrams Award. He has also conducted in London's West End and led a UK tour of Bernstein's *Wonderful Town* in 2012. Mr. Burton's extensive choral conducting has included guest invitations with leading professional choirs including the BBC Singers, with whom he performed at the Dubai Opera House in its 2017 inaugural season. He was formerly choral director at the Hallé Orchestra, where he was music director of the Hallé Choir and founded the Hallé Youth Choir, winning the *Gramophone* Choral Award in 2009. From 2002 to 2017 he was music director of Schola Cantorum of Oxford. He collaborates regularly with leading young musicians and in 2017 he appeared as guest director of the National Youth Choir of Japan. He has given concerts with the Princeton University Glee Club, and the university orchestras of Oxford and Manchester. This season he has conducted at the Yale Institute of Sacred Music, Cornell University, and the University of Kentucky Symphony. Mr. Burton founded a conducting scholarship in Oxford and has given regular master classes at the Royal Academy of Music in London. Mr. Burton's orchestral arrangements for Arlo Guthrie have been performed by the Boston Pops and by many other leading U.S. orchestras. His composition commissions have included the music for the 2010 World Equestrian Games, a piece commemorating the 100th anniversary of the Titanic disaster, and a carol for the Choir of St. John's College, Cambridge. Next season he will conduct the premiere of a new piece, *The Lost Words*, with the Hallé. His works are published by Edition Peters. Born in London, James Burton began his training at the Choir of Westminster Abbey; he studied music at Cambridge University and orchestral conducting at the Peabody Conservatory.

ROCK THE POPS CHORUS
JAMES BURTON, BSO CHORAL DIRECTOR AND CONDUCTOR OF THE TANGLEWOOD FESTIVAL CHORUS

TANGLEWOOD FESTIVAL CHORUS

Chad D. Chaffee • Eric Chan • John Cunningham • Carey D. Erdman • Sarah Evans • William Farrell • Diana Gamet • Kevin Hanley • David J. Heid • Alyssa Hensel • Nora Kory • Carl Kraenzel • Farah Darliette Lewis • Daniel Mahoney • Kaara McHugh • Kendra Nutting • Kathleen O'Boyle • Kevin Parker • Sydney Penny • Stephanie M. Riley • Samuel Truesdell • Jonathan Vanderwoude • Andrew Wang

BOSTON SYMPHONY CHILDREN'S CHOIR
JAMES BURTON, CONDUCTOR

Victoria Heitzmann • Sam Higgins • Meghan Laurence • Sophie Li • Sarine Meguerditchian • Lucy Norman • Sanford Reynolds • Eleni Sivers • Somin Virmani

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JOSHUA JACOBSEN, DIRECTOR OF CHORAL ACTIVITIES

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TUFTS UNIVERSITY CHORAL MUSIC PROGRAM
JAMIE KIRSCH, DIRECTOR OF CHORAL ACTIVITIES

John Arnold • Richard Preston • Mary Reynolds • Jennifer Sohn • Josephine Watson

NEW ENGLAND CONSERVATORY CHORAL MUSIC PROGRAM
ERICA WASHBURN, DIRECTOR OF CHORAL ACTIVITIES

Tyler Bouque • Joanna Kim • Alexandra Purdy

MIT CHORAL MUSIC PROGRAM
WILLIAM CUTTER, DIRECTOR OF CHORAL ACTIVITIES

Luke Arend • Brandon Avila • Anders Kaseorg • Justin Mazzola Paluska • Michael Pang-Chieh Chien • Srinivasan Raghuraman

Julia Scott Carey, *Rehearsal Pianist*
Jennifer Dilzell, *Chorus Manager*
Micah Brightwell, *Assistant Chorus Manager*

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MATTHEW ANDERSON

Matthew Anderson has been praised for performances in oratorio, opera, and musical theater. An accomplished interpreter of Bach's music, Mr. Anderson sings regularly as a soloist in Boston's renowned Emmanuel Music Bach Cantata Series. Acclaimed for his portrayals of the Evangelists in Bach's Passions, which he has performed throughout the United States, Mr. Anderson is a two-time prizewinner in the American Bach Society Competition and winner of the second prize in the Oratorio Society of New York Solo Competition. Recent performances from his varied repertoire include Handel's *Acis and Galatea* (Damon) with the Mark Morris Dance Group; Bach's *Coffee Cantata* with Boston Baroque; Mozart's Requiem with the National Chorale at Avery Fisher Hall; Stravinsky's *Renard* at Tanglewood and the Mostly Mozart Festival with the Mark Morris Dance Group; Handel's *Messiah* with the Masterwork Chorus at Carnegie Hall; John Harbison's *Winter's Tale* with the Boston Modern Orchestra Project; Haydn's *Creation* and Bach's *Saint John* Passion and *Christmas Oratorio* (Evangelist) with Emmanuel Music; Britten's *Serenade* with Discovery Ensemble; *A Little Night Music* (Mr. Erlanson) with Emmanuel Music; and Britten's *Les Illuminations* with the Orchestra of Indian Hill. Mr. Anderson has sung under conductors Masaaki Suzuki, Nicholas McGegan, Paul Goodwin, Harry Christophers, Martin Pearlman, John Harbison, Craig Smith, Julian Wachner, and Laurence Cummings. He has appeared as soloist with such ensembles as the Handel and Haydn Society, Boston Baroque, the Carmel Bach Festival, the Aldeburgh Festival, the Buffalo Philharmonic Orchestra, and the Handel Choir of Baltimore. Also recognized as a gifted performer of the American songbook, Mr. Anderson has won high praise for his performances with Keith Lockhart and the Boston Pops in *Carousel* (Enoch Snow), *A Richard Rodgers Celebration*, and *An Evening of Cole Porter*. Matthew Anderson spent two seasons as a Vocal Fellow at the Tanglewood Music Center and was a Lorraine Hunt Lieberson Fellow with Emmanuel Music. He also trained in the James Collier Apprentice Artist Program at Des Moines Metro Opera, the Britten-Pears Young Artist Programme, and the Cincinnati Opera Resident Ensemble. A Kansas native, he lives in Boston, where he studied Classics at Harvard and voice at the New England Conservatory. Visit www.MatthewAndersonTenor.com for more information.

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TERESA WINNER BLUME

Lyric coloratura soprano Teresa Winner Blume makes her Boston Pops debut this week performing music by Leonard Bernstein. Ms. Blume's performance career spans opera, oratorio, art song recital, musical theater, concert, and commercial work. A notable non-traditional engagement was performing Schubert *Lieder* in Boston's Museum of Fine Arts historic performance art installation of *Lee Mingwei: Sonic Blossom,* a project that has since been mounted at art institutions all over the world. Other recent performances include *Company* (The Lyric Stage Company of Boston, Moonbox Productions), *Sweeney Todd* (The Lyric Stage Company of Boston), *Into the Woods* (The Lyric Stage, Elliot Norton Award, IRNE Award), *Floyd Collins* (Moonbox), *The Mikado* (Opera Carolina, Piedmont Opera, Lyric Stage), and a concert version of *Le nozze di Figaro* conducted by Grant Llewellyn at the North Carolina Symphony. Favorite past roles include Adina in *L'Elisir d'amore*, Miss Wordsworth in *Albert Herring*, Yum-Yum in *The Mikado*, Miranda in Hoiby's *The Tempest*, and Maria in *West Side Story*. Concert engagements include appearances with the North Carolina Symphony, New England Light Opera, and American Classics, and solo performances in *Carmina burana*, Brahms's *German Requiem*, and Mahler's Symphony No. 4. She also frequently collaborates with composers in workshop presentations and recordings of new works through the New Opera and Musical Theatre Initiative (NOMTI). Her skill and artistry has been recognized in such competitions as the New York Oratorio Society Solo Competition (semi-finalist, 2015), the Peter Elvins Competition (semi-finalist, 2015); and in National Association of Teachers of Singing Artist Awards (national semi-finalist, 2010). Originally from North Carolina, Teresa Blume holds degrees from the University of Illinois and from the Eastman School of Music, continuing her training with Central City Opera in Colorado, Brevard Music Center's Janiec Opera Center, Operafestival di Roma, and as a Resident Artist with Opera Carolina. A passionate educator, voice instructor and director, Ms. Blume serves as Head of Voice at Walnut Hill School for the Arts, an international boarding arts high school in Natick,

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Massachusetts. Her solo album, *Lullabies for Leyna*—featuring peaceful art songs, traditional folk, and musical theater selections—was recorded while expecting her first child and is available through her website. She would like to thank her parents, husband, and daughters for their constant support and encouragement.

AIMEE DOHERTY

As a lifelong Massachusetts resident, Aimee Doherty is making her Boston Pops debut this week singing in Leonard Bernstein tribute concerts under Keith Lockhart's direction. Her first-ever musical theater role was playing Ruth in Bernstein's *Wonderful Town*, and she received an Elliot Norton Award in 2014 for her portrayal of Claire de Loone in *On the Town* at Lyric Stage. Earlier this season Aimee appeared as Gussie Carnegie in the critically acclaimed production of *Merrily We Roll Along* at the Huntington Theatre. Additional recent Boston credits include *Sunday in the Park with George* and *A Little Night Music*, also at the Huntington; *She Loves Me* at Greater Boston Stage; and *Cabaret* at Moonbox Productions. Ms. Doherty received Elliot Norton Awards for outstanding performance by an actress in a musical playing Velma in *Hairspray* (Wheelock), the Witch in *Into the Woods*, and Eleanor in *Far From Heaven* (SpeakEasy Stage), and an IRNE Award for playing Luisa in *Nine* (SpeakEasy Stage).

DAVID MCFERRIN

Baritone David McFerrin has won critical acclaim in a wide variety of repertoire. His solo concert engagements have ranged from Monteverdi's *Vespers of 1610* at St. Mark's Basilica in Venice to the music of Cole Porter with the Boston Pops. Past performances include a Carnegie Hall debut with Gustavo Dudamel and the Israel Philharmonic, and engagements with the Cleveland Orchestra, North Carolina Symphony, San Antonio Symphony, Miami's Seraphic Fire, Cleveland's Apollo's Fire, New York's TENET, as well as Boston's Handel and Haydn Society and A Far Cry. In 2016 Mr. McFerrin was a runner-up in the Oratorio Society of New York's Lyndon Woodside Solo Competition. This season he rejoins Handel and Haydn and TENET, debuts with Arion Baroque Orchestra in Montreal, and is featured in the Cape Symphony's opera gala. Mr. McFerrin also performs throughout the Northeast and in the UK with the Boston-based renaissance ensemble Blue Heron. A mainstay of the Boston opera scene, he has sung on many other leading stages in the United States and Europe. A former Emerging Artist with Boston Lyric Opera, he has performed numerous roles with that company, including King Mark in Martin's *The Love Potion*, Pallante in Handel's *Agrippina*, and the Officer in Philip Glass's *In the Penal Colony*. This season he creates the role of Dr. Ferguson in BLO's world premiere of Julian Grant's *The Nefarious, Immoral but Highly Profitable Enterprise of Mr. Burke & Mr. Hare*. Last season Mr. McFerrin made his Boston Baroque debut as Achilla in Handel's *Giulio Cesare*. He has also sung with Florida Grand Opera, Santa

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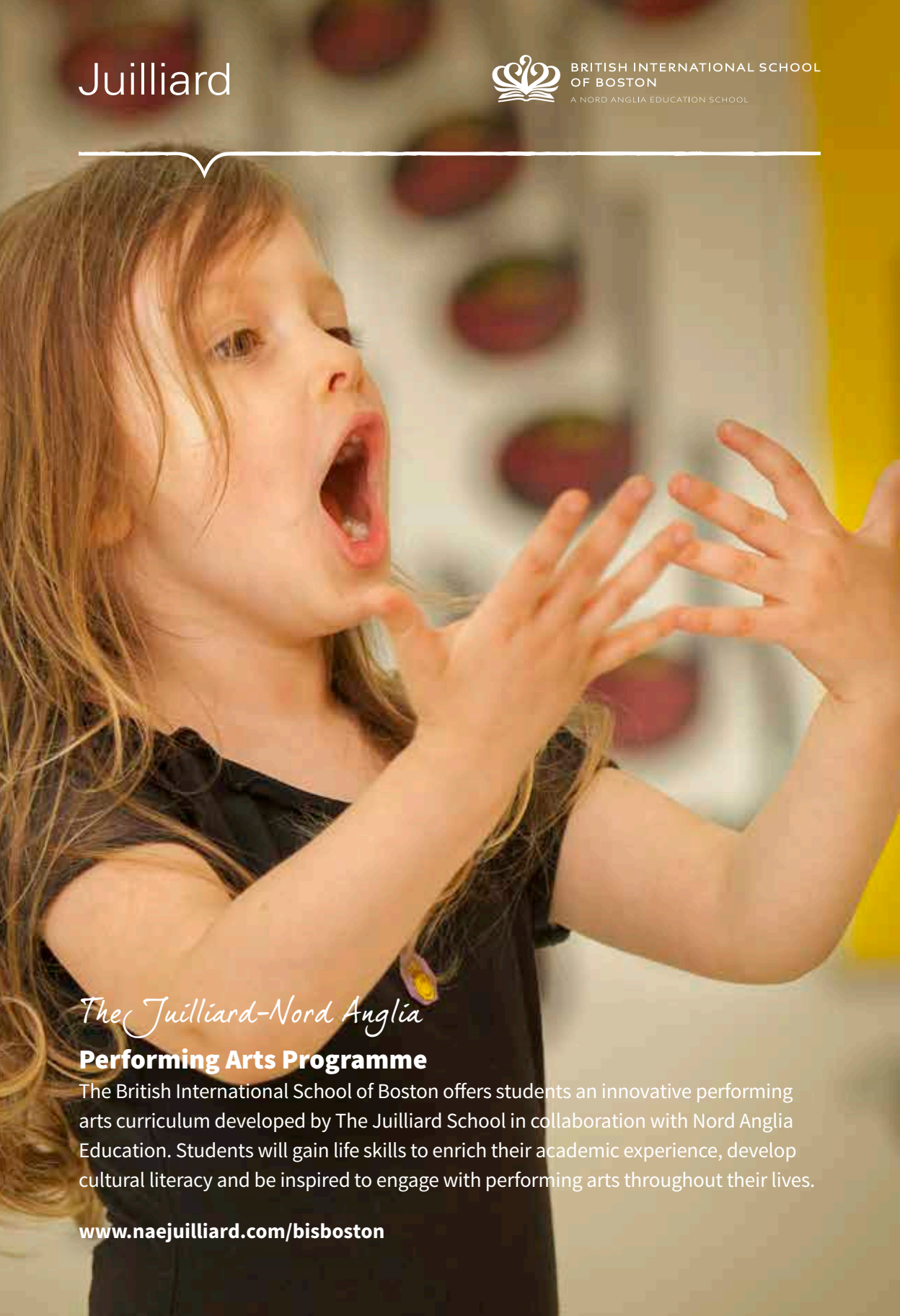

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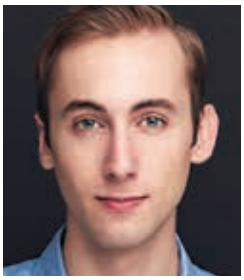
Fe Opera, Seattle Opera, Sarasota Opera, and the Rossini Festival in Wildbad, Germany. Additional roles include Aeneas in *Dido and Aeneas*, Guglielmo in *Così fan tutte*, Taddeo in *L'Italiana in Algeri*, and the title role in Britten's *Noye's Fludde*. An avid recitalist and chamber musician, Mr. McFerrin has performed at the Caramoor Festival, the Steans Institute at the Ravinia Festival, New York Festival of Song, Five Boroughs Music Festival, and the Marlboro Music Festival in Vermont. Recently he co-curated and performed a program of songs from World War I, which was presented in Massachusetts and New Hampshire, and is part of an upcoming series at the Cosmos Club in Washington, D.C. David McFerrin holds degrees from Carleton College, Cincinnati College-Conservatory of Music, and the Juilliard School. In 2008 he won second place in the Metropolitan Opera National Council New England Region, and was awarded a Richard F. Gold Career Grant from the Shoshana Foundation.

ANDREW TIGHE



Andy Tighe is honored to collaborate again with Keith Lockhart and the Boston Pops after performing together at the Boston Marathon Tribute Concert in 2014. A native of North Reading, Massachusetts, and an alumnus of the Boston Conservatory, Mr. Tighe now lives in New York City. He has gone on to star in numerous regional productions around the country, including *A Christmas Carol*, *The Sound of Music* (North Shore Music Theatre), *Fallen Skies* (NYCFringe), *My Fair Lady* (New Bedford Festival Theatre), *Thoroughly Modern Millie* (Reagle Music Theatre; OnStage Theatre Award), *The Producers* (Theatre by the Sea), *Funny Girl* (Arrow Rock Lyceum), and *For Tonight* (Goodspeed Opera House). As a lifelong fan of Leonard Bernstein, Andy is fulfilling a dream by singing the legend's works alongside the Pops and sends enormous thanks to Peter Mansfield and Keith Lockhart for this thrilling opportunity.

PAULA PLUM

A founding member of Actors' Shakespeare Project. Paula Plum has been artistic director of WGBH's *A Christmas Celtic Sojourn* since its inception in 2003, touring concerts throughout New England during the holiday season. She has directed in Paris, New York, and Boston and is the 2009 recipient of the Fox Actor Fellowship. While she is best known to Boston audiences as an actress, Ms. Plum is also a playwright, teacher, and acting coach. Her most recent play, *What Lips My Lips Have Kissed*, explores the passions and peccadilloes of poet Edna St. Vincent Millay. Paula Plum is the recipient of the Elliot Norton Award for Sustained Excellence, five IRNE awards, and three Elliot Norton Awards for Best Actress; she was the 2003 Distinguished Alumna of Boston University's College of Fine Arts. She has appeared on several previous occasions with the Boston Pops, as actress and narrator. Visit paulaplum.com for more information.

ELMER CHURAMPI

A native of Lima, Peru, Elmer Churampi began playing the trumpet when he was four years old with his father, a trumpet player who performs in street bands. When he was seven, Elmer was invited to be part of the National Youth Orchestra of Peru. He made three solo appearances with the National Symphony of Peru, at the ages of seven, eight, and nine. His repertoire included such pieces as *Carnival of Venice* and the trumpet concertos of Haydn and Arutiunian. At age ten, he was accepted to Peru's National Conservatory of Music, where, at twelve, he was invited to join the conservatory's professional orchestra as second trumpet. The following year he played concerts with Peru's Orquesta de los Reyes (Opera Orchestra) and soon thereafter, in summer 2010, he attended the Interlochen Summer Camp on a full scholarship, playing first trumpet in every concert. Elmer was subsequently accepted to the Interlochen Arts Academy with a full scholarship and studied there for three years with Ken Larson. In 2013 he won the Young Artist competition, Jack Kent Cooke Award, and the Interlochen Young Artist Award; was interviewed and featured on the radio program *From the Top*; and was invited by Mark Gould and Jen Lindemann to perform in the brass festival at the Banff Centre of Arts in Canada. In 2014, during his freshman year at New England Conservatory, Elmer won the NEC concerto competition as well as the MTNA brass competition in Chicago. In 2015 and 2016, he took first place in the National Trumpet Competition in the undergraduate division, also winning the Young Artist brass award in Texas. In 2017 Elmer was

the soloist for the Boston Philharmonic's South America tour. Currently serving as principal trumpet of the Boston Philharmonic, Elmer is in his fourth year at the New England Conservatory, studying with Tom Rolfs, principal trumpet of the Boston Symphony and Boston Pops orchestras. A Fellow at the Tanglewood Music Center last summer, Elmer Churampi has also played with the Boston Pops and the Boston Symphony Orchestra.

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Music of Bernstein, Tchaikovsky, and Beach

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XIAOPEI XU

Pianist Xiaopei Xu is already establishing herself worldwide as a deeply sensitive artist who uses her technical prowess to achieve poetic results in her interpretations. Legendary pianist Martha Argerich described Xiaopei Xu as "a sensitive, elegant pianist and a talented artist." Currently residing in Boston, Ms. Xu is pursuing a doctorate in musical arts from Boston University; she holds a master's degree from Yale University and a bachelor's degree from the New England Conservatory of Music. Her principal teachers are Boaz Sharon, Hung-Kuan Chen, and Meng-Chieh Liu, and she has also worked with such influential musicians as Claude Frank, Richard Goode, Paul Badura-Skoda, and Andrea Bonatta. Ms. Xu has won top prizes at the fourth New York International Piano Competition, Oberlin International Piano Competition, Tureck International Bach Competition, and Washington D.C International Young Artist Competition. Xiaopei Xu performs regularly at festivals including Pianofest in the Hamptons, PianoTexas in Fort Worth, Banff Music Centre in Alberta, Sarasota Music Festival in Florida, Young Artist Festival in Russia, and Walnut Hill Music Festival in Boston, where she was invited to serve as a teaching assistant in 2015 and 2016. In addition to her musical life, Ms. Xu has a passion for the visual arts. Some of her drawings have been published by the Clara Haskil Competition's *Jeune Critique*.

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Climate Change: What We Know and What We Don't Know

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9:40–10:45am	STEPHEN KOTKIN, Princeton University
10:45–10:55am	*Break*
10:55am–12pm	JESSICA PAYNE, University of Notre Dame
12–12:10pm	*Break*
12:10–1:15pm	DAVID HELFAND, Columbia University

• KOUSSEVITZKY MUSIC SHED •

2:30 pm
Boston Symphony Orchestra
Christoph Eschenbach, conductor
Hanna-Elisabeth Müller, soprano
Sasha Cooke, mezzo-soprano
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Thomas Hampson, baritone
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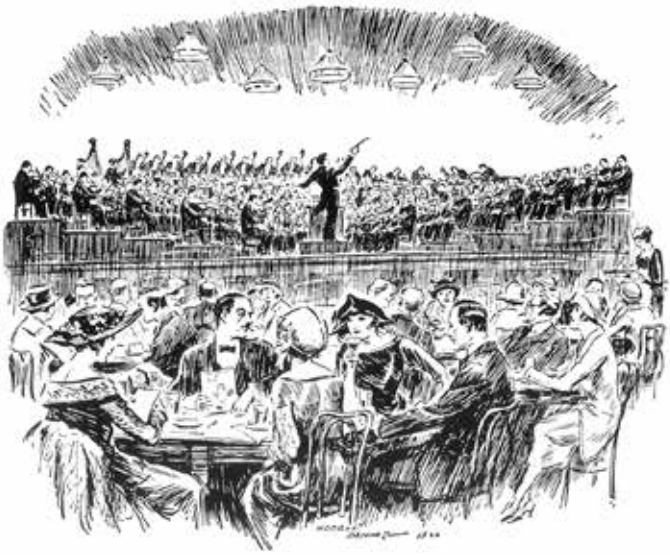

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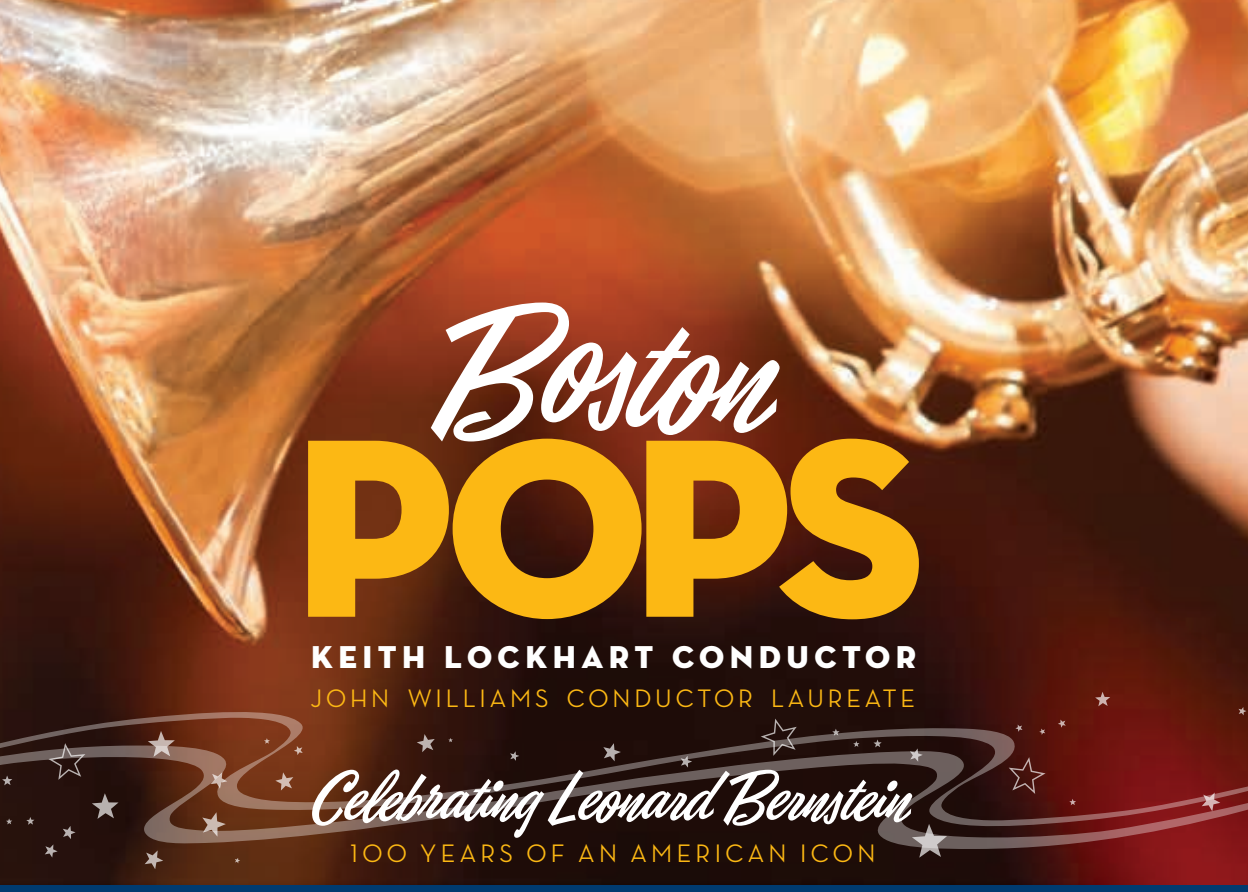

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The Boston Pops is pleased to continue its program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

1) Return your unwanted clean program book to an usher following the performance.

2) Leave your program book on your seat.

3) Return your clean program book to the program holders located at the Massachusetts Avenue and Huntington Avenue entrances.

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Symphony Hall

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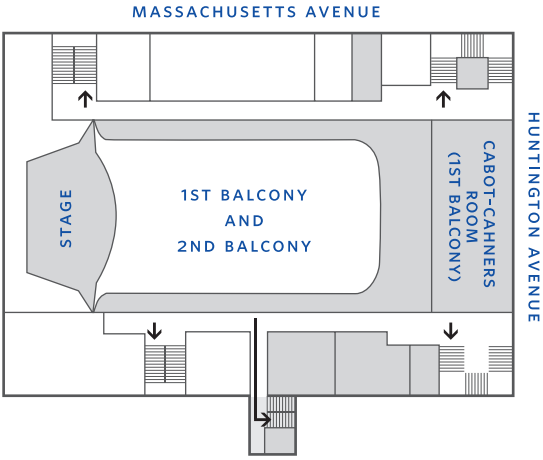

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Symphony Hall

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

Patrons who bring bags to Symphony Hall are subject to mandatory inspections before entering the building.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

The box office is open from 10am until 6pm Monday through Friday and 4:30pm until 8:30pm on Saturday during the Pops season. The box office closes a half-hour past starting time for evening concerts. In addition, the box office opens at noon for the Saturday and Sunday matinee performances.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 5pm Monday through Friday and from 12:30pm until 4:30pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.50 for each ticket ordered by phone or online.

Ticket prices range from $30 to $150. For Group Sales of 20 or more and Event Planning, call 800-933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the O'Block/Kay and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Prudential Center Garage and Copley Place Parking on Huntington Avenue offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. Patrons parking at the Prudential Center must have their tickets validated at Customer Service in order to receive the discount. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by 99.5 WCRB, Classical Radio Boston, Sunday evenings at 7pm in May and June. Visit classicalwcrb.org for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, advance ticket ordering, and much more. For further information, please call the BSO Business Partners Office at (617) 638-9275 or email cveitch@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383, or purchase online at bso.org.

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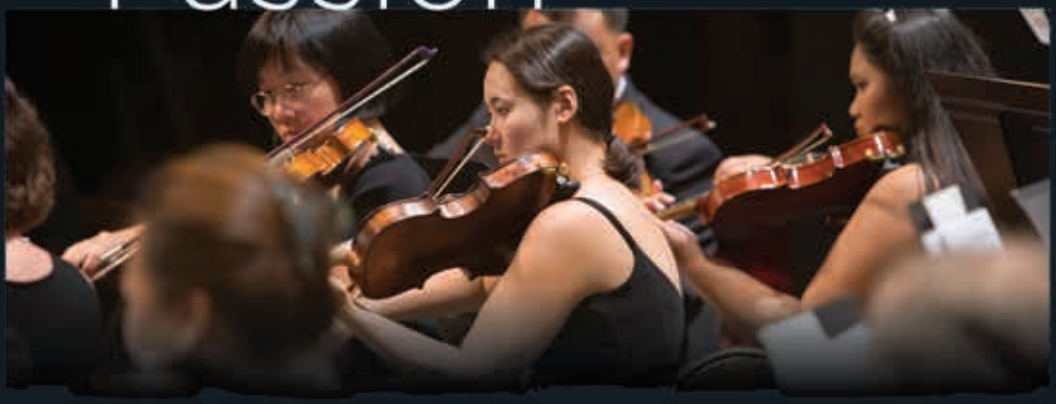

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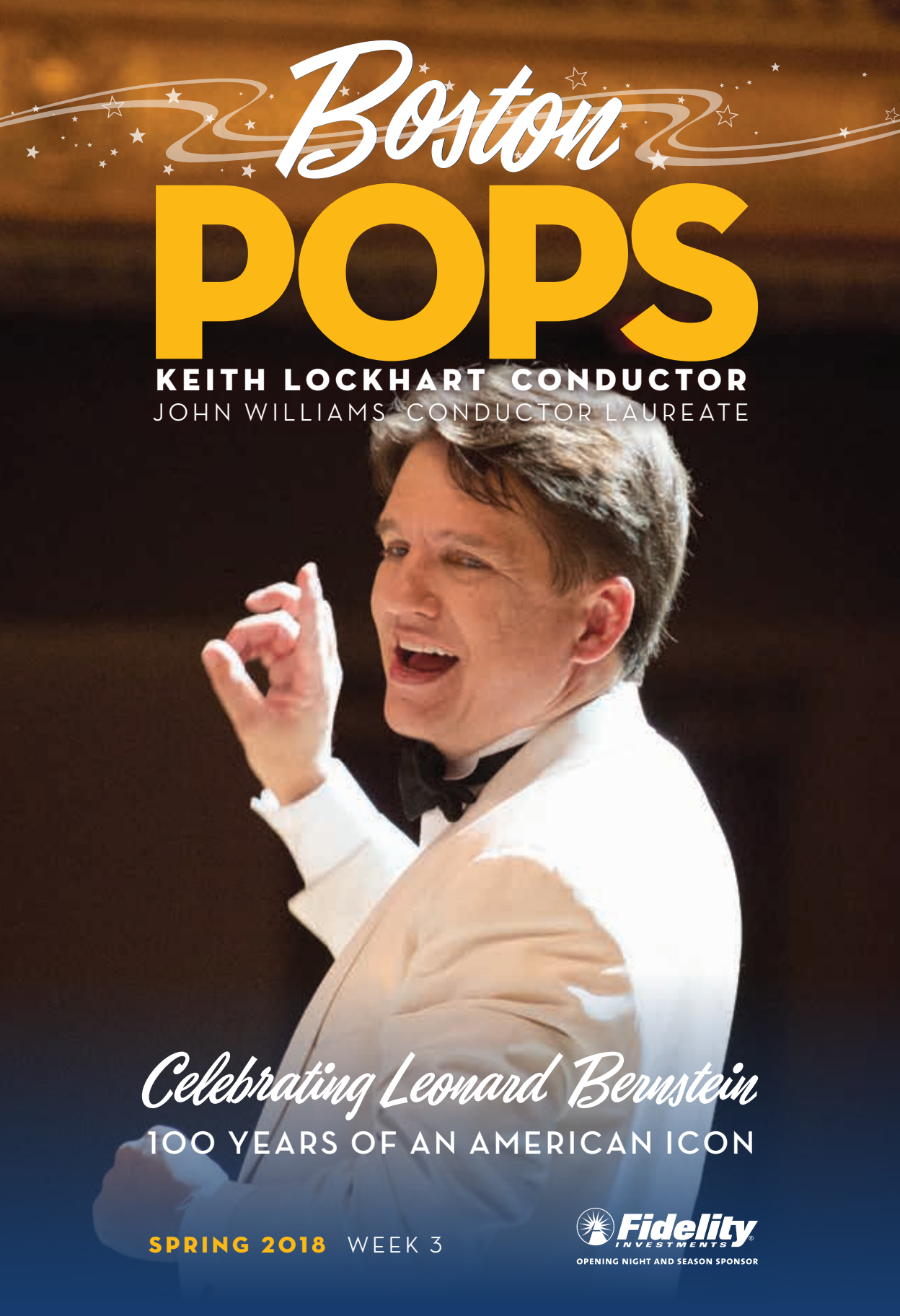

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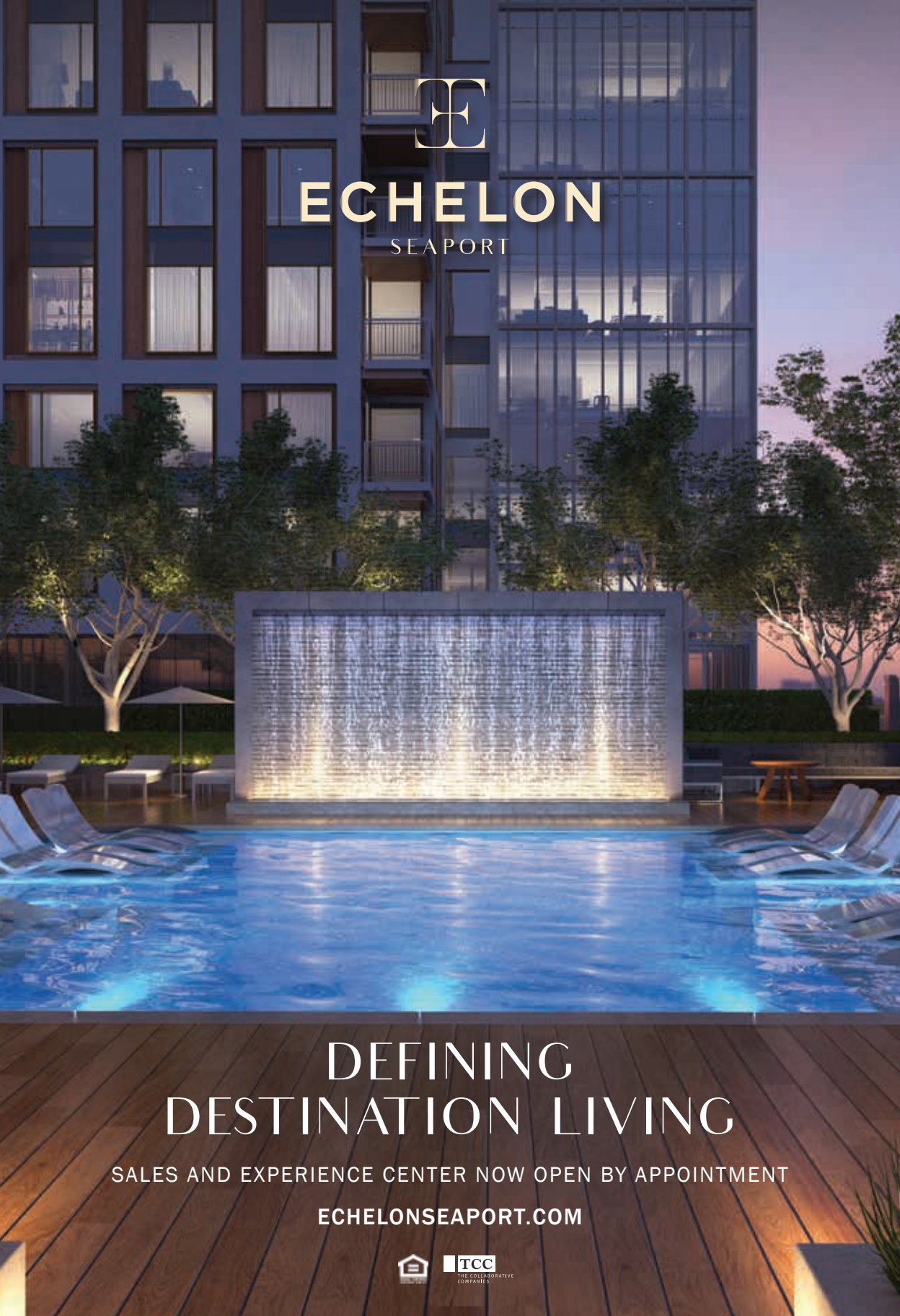
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ON DISPLAY IN SYMPHONY HALL

Using archival materials displayed on the orchestra and first-balcony levels of Symphony Hall, this season's BSO Archives exhibit recognizes three significant anniversaries.

CELEBRATING THE BERNSTEIN CENTENNIAL

Anticipating the 100th anniversary on August 25, 2018, of Leonard Bernstein's birth, the Archives has assembled materials documenting Bernstein's Boston roots and his deep, lifelong connection with the BSO, Tanglewood, and the Boston Pops.

- An exhibit in the Brooke Corridor focuses on Bernstein's early connections with Boston and the BSO.
- An exhibit case on the first balcony, audience-right, is devoted to the world premiere of Bernstein's opera *Trouble in Tahiti* on June 12, 1952, as part of a Creative Arts Festival at Brandeis University in which many BSO members performed.
- An exhibit case on the first balcony, audience-left, documents BSO performances of Beethoven's *Missa Solemnis* at Tanglewood in 1951, 1955, and 1971 led by Leonard Bernstein in memory of his mentor, BSO conductor Serge Koussevitzky.
- A display in the Cabot-Cahners Room of photographs, musical scores, and memorabilia documents the BSO premieres of works by Leonard Bernstein and BSO-commissioned works by Bernstein himself.

MARKING THE 100TH ANNIVERSARY OF THE BSO'S FIRST RECORDINGS IN 1917

One hundred years ago the BSO traveled to Camden, New Jersey, to make its very first recordings for the Victor Talking Machine Co. (later RCA Victor).

- An exhibit near the backstage door in the Brooke Corridor focuses on the turbulent World War I era during which the BSO's first recordings were made.
- A display on the first balcony, audience-left, documents the BSO's first recording sessions of October 2-5, 1917.

MARKING THE 60TH ANNIVERSARY OF THE BOSTON YOUTH SYMPHONY ORCHESTRAS (BYSO)

- In the Hatch Corridor, material on loan from the BYSO Archives documents both its own history and its ongoing partnership with the BSO.

TOP OF PAGE, LEFT TO RIGHT:

Leonard Bernstein and his mentor Serge Koussevitzky at Tanglewood, c.1946 (photo by Heinz H. Weissenstein, Whitestone Photo)

Label from one of the BSO's first commercial recordings, the Prelude to Act III of "Lohengrin" led by Karl Muck

John Williams and Leonard Bernstein at Harvard Night at Pops, June 6, 1989, marking the 50th reunion of Bernstein's class

KEITH LOCKHART

Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded Pops programming, focused on national annual touring, and participated in major media events. He has solidified the orchestra's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart, who occupies the Julian and Eunice Cohen Boston Pops Conductor chair, has conducted more than 1,900 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 43 national tours to more than 150 cities in 38 states, and four international tours to Japan and Korea. He and the Pops have made 79 television shows and participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of over half a million to the Charles River Esplanade and millions more who view it on television or live webcast. Last year, with Eaton Vance as presenting sponsor and Bloomberg exclusive media partner, the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular, which was broadcast on Bloomberg Television and all its media outlets. Both companies made initial three-year commitments to the event in 2017.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera…Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams compositions from the 1960s onward, some of which can be considered rarities.

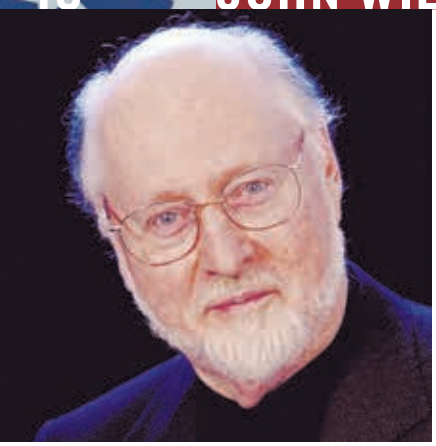
Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

Having just completed an eight-year tenure as principal conductor, Keith Lockhart is now chief guest conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II; he is also artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as many prestigious orchestras in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

10 JOHN WILLIAMS



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all eight *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, The Book Thief, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was Spielberg's *The Post.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of fifty-one Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-four Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Harvard University, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the AFI's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

Arts & Culture

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Glen Cherry*
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Nicole Monahan
Acting Principal
Ronan Lefkowitz+
Vyacheslav Uritsky*
Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Victor Romanul*
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Bracha Malkin*
Caroline Pliszka§
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Danny Kim
Rebecca Gitter
Mark Ludwig°
Rachel Fagerburg*
Daniel Getz*
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Kathryn Sievers*

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ABOUT THE BOSTON POPS

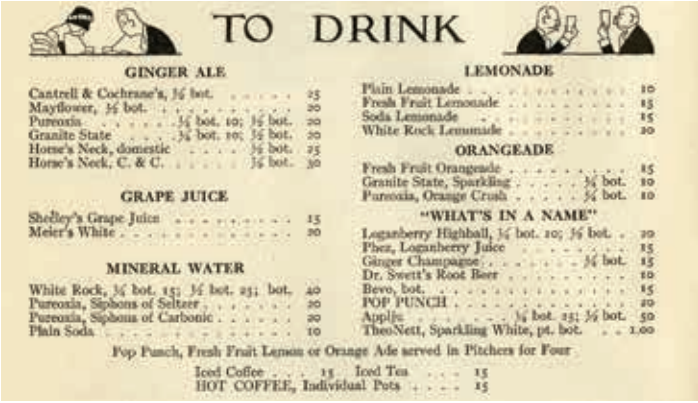
In 2018 the Boston Pops, affectionately called "America's Orchestra," enters its 133rd season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 24th year at the helm of the orchestra. The season's major focus is a celebration of the music of Leonard Bernstein—a towering, multi-faceted, and influential artistic figure of the 20th century—marking the centennial of his birth in Lawrence, Massachusetts.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances, to be called "Promenade Concerts," would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year—a little more than a month before the inaugural "Promenade Concert"—German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of "Popular Concerts" in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official "Promenade Concert," distinguished from "Popular Concerts" by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called "Promenade Concerts," they continued to be referred to informally as "Popular," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of floor seats for Boston Symphony

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

In 2018 Keith Lockhart marks his 24th season as Pops Conductor



TO DRINK

GINGER ALE

Cantrell & Cochrane's, ½ bot.	25
Mayflower, ½ bot.	20
Pureoxia ¼ bot. 10; ½ bot.	20
Granite State ¼ bot. 10; ½ bot.	20
Horne's Neck, domestic ½ bot.	25
Horne's Neck, C. & C. ½ bot.	30

GRAPE JUICE

Shelley's Grape Juice	15
Meier's White	20

MINERAL WATER

White Rock, ¼ bot. 15; ½ bot. 25; bot.	40
Pureoxia, Siphons of Seltzer	20
Pureoxia, Siphons of Carbonic	20
Plain Soda	10

LEMONADE

Plain Lemonade	10
Fresh Fruit Lemonade	15
Soda Lemonade	15
White Rock Lemonade	20

ORANGEADE

Fresh Fruit Orangeade	15
Granite State, Sparkling ¼ bot.	10
Pureoxia, Orange Crush ¼ bot.	10

"WHAT'S IN A NAME"

Loganberry Highball, ¼ bot. 10; ½ bot.	20
Phez, Loganberry Juice	15
Ginger Champagne ¼ bot.	15
Dr. Swett's Root Beer	10
Bevo, bot.	15
POP PUNCH	20
Apple ¼ bot. 25; ½ bot.	50
TheoNett, Sparkling White, pt. bot.	1.00

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Iced Coffee 15 Iced Tea 15
HOT COFFEE, Individual Pots 15

concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors, beginning with the aforementioned Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 51 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live

Still a staple of the Pops menu, Pops Punch has been offered for more than a century. These are 1919 prices. (top)

In a return Pops appearance, Ben Folds performed his own piano concerto with the orchestra. (left)

John Williams conducting during the 2017 "Film Night at Pops" (right)

orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,900 Boston Pops concerts in his 23-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 79 television shows, led 43 national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded fourteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. In 2017 the Pops opened a new page in its history, as the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular. This year the Boston Pops Fireworks Spectacular will mark its 45th year as one of the nation's proudest holiday traditions. Eaton Vance, a leading global asset manager based in Boston, is the presenting sponsor of the Boston Pops Fireworks Spectacular and Bloomberg, the global business and financial information and news leader, is a major sponsor and media partner; both companies made initial three-year commitments to the event in 2017.

One of the stars of last year's July Fourth concert, Andy Grammer, makes a welcome return to the Pops stage, to open the season with Keith Lockhart. In addition to multiple Bernstein Centennial concerts, showcasing music from *Candide*, *Wonderful Town*, and *Fancy Free*, Mr. Lockhart leads a semi-staged performance of *On the Town* and a season-

There was a party on the Symphony Hall stage when the B-52s took over. (top)

In a salute to the first blockbuster collaboration between Steven Spielberg and John Williams, the world-premiere presentation of the complete film "Jaws" with a live performance of the film's entire score was given under Keith Lockhart's direction in May 2017 at Symphony Hall. (left)

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closing concert presentation of *West Side Story* as part of the salute to this American master. Dynamic Broadway star graces the Symphony Hall stage with an encore performance, and British vocal sensation Alfie Boe, who joined the Pops for last summer's *Quadrophenia* concert at Tanglewood, headlines a "Rock the Pops" evening. The perennially favorite "John Williams' Film Night" is led this year by Mr. Williams and BSO Youth and Family Concerts Conductor Thomas Wilkins. Mr. Wilkins also leads two concerts celebrating "The Best of the Boston Pops," highlighted by a performance of *Rhapsody in Blue*. Keith Lockhart leads "Disney's Broadway Hits," featuring beloved songs from *Beauty and the Beast*, *The Little Mermaid*, *Aladdin*, *The Lion King*, and more. "Dance to the Movies," hosted by the multi-talented Lesley Ann Warren, brings together noted pros from *Dancing with the Stars* and *So You Think You Can Dance* and finalists from *American Idol* and *The Voice* for fresh interpretations of iconic moments from musical films. Conductor Charles Floyd, the Boston Pops Gospel Choir, and guest Melinda Doolittle join forces for the always rousing and inspirational Gospel Night. The winners of the Fidelity Young Artists Competition have the opportunity of a lifetime when they perform at a Pops concert.

As Keith Lockhart describes it, "All of us at the Boston Pops are thrilled to be part of the worldwide centennial celebration of Leonard Bernstein, one of the most remarkable and influential cultural figures in this country's history. Since the Boston Pops is renowned for its wide-ranging repertoire and its beautiful ability to convey the essence of a great array of musical genres and styles, I can't think of a more perfect ensemble to bring out the very best in Bernstein's most popular and beloved works. Bernstein's passion for music was so all-consuming and his image so ubiquitous that it is fair to say he influenced every American musician of my generation. We were all swept along, and all wanted to be, well, just like him. I hope music lovers near and far will join us for a season that celebrates both Leonard Bernstein's musical genius and many of the most extraordinary artists of our own time."

Gospel luminary CeCe Winans performed at the 2017 "Gospel Night at Pops." (top)

The talented performers who joined Keith Lockhart and the Boston Pops in saluting America's greatest living composer for the musical theater take their curtain call for "Sondheim on Sondheim." (right)

CELEBRATING ARTHUR FIEDLER

The May 22nd concert is dedicated to Arthur Fiedler, Conductor of the Boston Pops from 1930 until his death in 1979. Fiedler, who left an indelible mark on the Boston Pops and American musical life was, for many, the very image of an orchestra conductor. Born in Boston on December 17, 1894, he came from a musical family. After early training with his father, a violinist in the Boston Symphony Orchestra, Arthur went to study in Berlin, returning to the United States at the outbreak of World War I. He joined the Boston Symphony in 1915 as a second violinist, later moving to the viola section.

Eager to move beyond the career of an orchestral player, he formed the Fiedler Sinfonietta, a chamber orchestra, in 1924. But he also had an even more ambitious dream: to offer free concerts to the citizens of Boston. In 1929 that dream became a reality, when he led the first Esplanade Concert, initiating a tradition that endures to this day.

Meanwhile, the Boston Pops was faltering under the overly serious direction of the Italian composer Alfredo Casella. The BSO management let Casella's contract expire and offered Fiedler the job in 1930, sparking a period of remarkable growth for the Boston

Arthur Fiedler and composer/arranger Leroy Anderson (top center)

Arranger Richard Hayman looks on as Duke Ellington and Fiedler listen to a playback of the 1965 recording "The Duke at Tanglewood" (bottom)

Pops. Under the leadership of its first American-born conductor, the orchestra became a best-selling recording ensemble and, years before it was referred to as "America's Orchestra," probably the country's most famous orchestra. Fiedler's innovative programs, mixing a wide range of classical music with arrangements of current popular songs and novelty numbers, grew widely popular and spawned numerous imitators. For years Fiedler and a touring orchestra took the Pops' music around the country. Beginning in 1970, *Evening at Pops*, a joint production of WGBH-TV in Boston and the BSO, gave both conductor and orchestra a national television presence.

Surely it didn't hurt that Fiedler was a master of self-promotion and had a colorful personality, a combination of old-world charm and curmudgeonly cynicism. On his 80th birthday, the indefatigable conductor remarked, "Give up? Quit now? Never. I'll keep working until I die. I'll die with my boots on. He who rests, rots." A *Boston Globe* editorial, published on July 11, 1979, the day after his death, commented, "By fighting his 84 years, by railing against them, the maestro realized what many fail to. He knew in his bones that you have to work, enjoy, complain, react, joke, assert oneself each minute, good or bad, until the end in order to live. Arthur Fiedler pulled that trick off neatly, and the man who was perhaps the best-known Bostonian in the world managed to avoid the withering of spirit which crushes many in their declining years." Nearly forty years after his death, Arthur Fiedler's spirit continues to hover over springtime in Boston and the eternal return of the Pops.

A publicity photo from the mid-1960s of two best-selling RCA recording artists: Elvis Presley and Arthur Fiedler (top)

Always an innovator, Fiedler initiated what has become a beloved holiday tradition when he led the first Christmas Pops concert in 1974 (left)

Fiedler loved firefighting and was awarded honorary badges in more than 100 cities (bottom)

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bostonpopsjuly4th.org

Tuesday evening, May 22, 2018, at 8

THOMAS WILKINS conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

THE ARTHUR FIEDLER CONCERT
THE BEST OF THE BOSTON POPS

Overture to *Candide*	Bernstein
Buckaroo Holiday, from *Rodeo*	Copland
Raider's March from *Raiders of the Lost Ark*	Williams
Marion's Theme from *Raiders of the Lost Ark*	Williams
Rhapsody in Blue YA-FEI CHUANG, piano	Gershwin

INTERMISSION

Mambo from *West Side Story*	Bernstein
Times Square: 1944, from *On the Town*	Bernstein
Blue Tango	Anderson
I Would Do Anything for Love	Steinman-Walden
Bohemian Rhapsody	Mercury-Walden
You Must Remember This: A Cinematic Sing-Along As Time Goes By—Raindrops Keep Falling On My Head—Moon River — The Way We Were—Que Sera, Sera—Zip-A-Dee-Do-Dah—Over the Rainbow	arr. Sebesky

Film by Susan Dangel and Dick Bartlett
Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Steinway and Sons Pianos, selected exclusively at Symphony Hall.

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Executive Transportation.

New arrangements and works for the Boston Pops are generously supported by the Cecile Higginson Murphy Pops Programming Fund.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Christian Heritage Academy; KSP Financial; Trinity Episcopal Church of Melrose; Bank of New Hampshire; Aleppo Shriners; Melrose-Wakefield Branch of American Association of University Women; American Tower Corporation; New Braunfels Christian Academy; Massachusetts Maritime Academy

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Wednesday evening, May 23, 2018, at 8

JOHN WILLIAMS and THOMAS WILKINS conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

This evening's concert sponsored by Fairmont Copley Plaza

JOHN WILLIAMS' FILM NIGHT

Thomas Wilkins conducting

Olympic Fanfare and Theme

Excerpts from *Close Encounters of the Third Kind*

Three Selections from *Indiana Jones*
Scherzo for Motorcycle and Orchestra
Marion's Theme
Raiders March

Theme from *The Sugarland Express*
ELIZABETH OSTLING, flute

Adventures on Earth, from *E.T. the Extra-Terrestrial*

INTERMISSION

Juilliard

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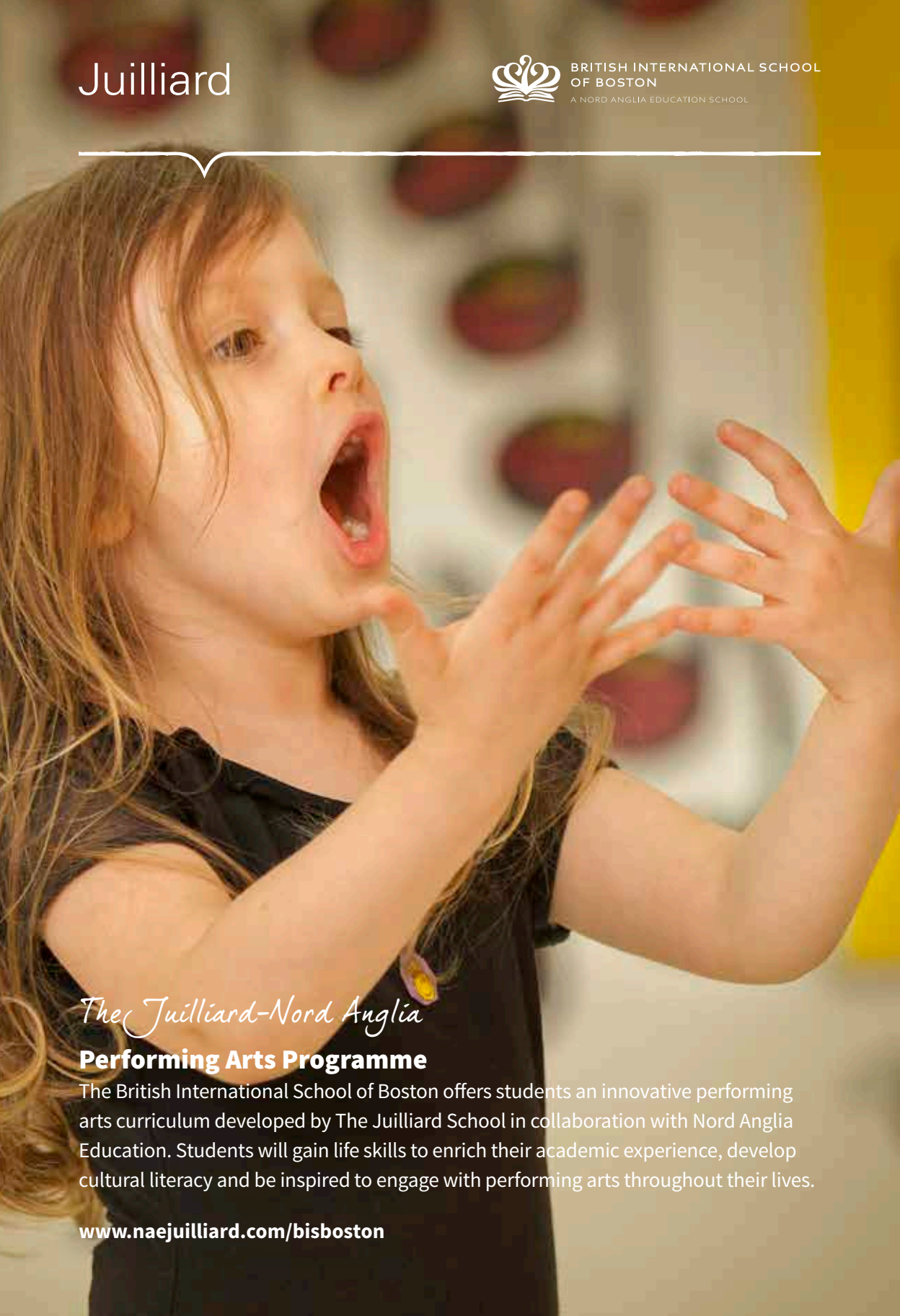
A NORD ANGLIA EDUCATION SCHOOL



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John Williams conducting

The Adventures of Mutt, from *Indiana Jones and the Kingdom of the Crystal Skull*

A Child's Tale, from *The BFG*

Theme from *Jurassic Park*

With Malice Toward None, from *Lincoln*

Four Selections from *Star Wars*
The Adventures of Han, from *Solo: A Star Wars Story* (world premiere)
The Rebellion Is Reborn, from *Star Wars: The Last Jedi*
Han Solo and the Princess, from *Star Wars: The Empire Strikes Back*
Throne Room and Finale from *Star Wars: A New Hope*

Olympics montage and *Indiana Jones* montage produced by Susan Dangel and Dick Bartlett
Close Encounters of the Third Kind montage produced by Laura Gibson, edited by Willie Castro
Star Wars montages produced by Laura Gibson, edited by Adam Witt

The Boston Pops gratefully acknowledges the following for the use of the clips in tonight's concert:

Lucasfilm Ltd
NBC Sports
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The Leonard Bernstein Office

For the Boston Pops:
Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Wentworth Institute of Technology; Harvard University Outings & Innings

KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

THE BOSTON POPS ORCHESTRA

Thursday evening, May 24, 2018, at 8

JOHN WILLIAMS and THOMAS WILKINS conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Anbaric is proud to support the Boston Pops as a BSO Business Partner.

JOHN WILLIAMS' FILM NIGHT

Thomas Wilkins conducting

Olympic Fanfare and Theme

Excerpts from *Close Encounters of the Third Kind*

Three Selections from *Indiana Jones*
Scherzo for Motorcycle and Orchestra
Marion's Theme
Raiders March

Theme from *The Sugarland Express*
ELIZABETH OSTLING, flute

Adventures on Earth, from *E.T. the Extra-Terrestrial*

INTERMISSION

John Williams conducting

The Adventures of Mutt, from *Indiana Jones and the Kingdom of the Crystal Skull*

A Child's Tale, from *The BFG*

Theme from *Jurassic Park*

With Malice Toward None, from *Lincoln*

Four Selections from *Star Wars*
The Adventures of Han, from *Solo: A Star Wars Story* (world premiere)
The Rebellion Is Reborn, from *Star Wars: The Last Jedi*
Han Solo and the Princess, from *Star Wars: The Empire Strikes Back*
Throne Room and Finale from *Star Wars: A New Hope*

Olympics montage and *Indiana Jones* montage produced by Susan Dangel and Dick Bartlett
Close Encounters of the Third Kind montage produced by Laura Gibson, edited by Willie Castro
Star Wars montages produced by Laura Gibson, edited by Adam Witt

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Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present (May 24): Winchester Public Schools; Harvard University Outings & Innings

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Friday evening, May 25, 2018, at 8

THOMAS WILKINS conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

New Balance Foundation is proud to support the Boston Pops as a BSO Business Partner.

THE BEST OF THE BOSTON POPS

Overture to *Candide*	Bernstein
Buckaroo Holiday, from *Rodeo*	Copland
Raider's March from *Raiders of the Lost Ark*	Williams
Marion's Theme from *Raiders of the Lost Ark*	Williams
Rhapsody in Blue YA-FEI CHUANG, piano	Gershwin

INTERMISSION

Mambo from *West Side Story*	Bernstein
Times Square: 1944, from *On the Town*	Bernstein
Blue Tango	Anderson
I Would Do Anything for Love	Steinman-Walden
Bohemian Rhapsody	Mercury-Walden
You Must Remember This: A Cinematic Sing-Along As Time Goes By—Raindrops Keep Falling On My Head—Moon River — The Way We Were—Que Sera, Sera—Zip-A-Dee-Do-Dah—Over the Rainbow	arr. Sebesky

Film by Susan Dangel and Dick Bartlett
Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Steinway and Sons Pianos, selected exclusively at Symphony Hall.

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KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

THE BOSTON POPS ORCHESTRA

Saturday evening, May 26, 2018, at 8

THOMAS WILKINS conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

HARVARD 25TH REUNION NIGHT AT POPS

Buckaroo Holiday, from *Rodeo*	Copland
Raider's March from *Raiders of the Lost Ark*	Williams
Marion's Theme, from *Raiders of the Lost Ark*	Williams
Mambo from *West Side Story*	Bernstein
Times Square: 1944, from *On the Town*	Bernstein
Adventures on Earth, from *E.T. the Extra-Terrestrial*	Williams
Bohemian Rhapsody	Mercury-Walden
Fair Harvard	Gilson-Bodge/Hayman
Radcliffe, We Rise to Greet Thee	Coolidge

Harvard 25th Reunion Artists
SARAH HICKS (Harvard '93) conducting

Presenting
The Lyrics of DAVID JAVERBAUM (Harvard '93)

Screw Loose, from the musical *Cry-Baby* — Schlesinger-Javerbaum
EMILY HSU, vocalist

Veritas! [after "America" from *West Side Story*] — Javerbaum
TOBIAS BLACKWELL, EMILY HSU, RYAN KARLSTAD,
and JOEI PERRY (all Harvard '93)

Presenting
The Lyrics of NELL BENJAMIN (Harvard '93)

Someone Gets Hurt, from *Mean Girls the Musical* — Richmond-Benjamin/Clancy
CHARISSA HOGELAND and P.J. GRIFFITH, vocalists

Miladies, from *Huzzah!* — O'Keefe-Benjamin
TOBIAS BLACKWELL (Harvard '93), P.J. GRFFITH,
ALEXIS HIGHTOWER (Harvard '93), CHARISSA HOGELAND,
LAURENCE O'KEEFE (Harvard '91), MARKHAM O'KEEFE (Harvard '93),
FAITH SALIE (Harvard '93), BARTLEBY ST. CLAIR (Harvard '93),
COLIN STOKES (Harvard '96), and JESSICA WALLING STOKES (Harvard '94)

All Night Long: An '80s Sing-Along — arr. Hollenbeck
All Night Long—Livin' on a Prayer—Girls Just Wanna Have Fun—
Walk Like an Egyptian—Ghostbusters—Walking on Sunshine—
We Are the World

Film by Susan Dangel and Dick Bartlett
Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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THOMAS WILKINS

Music director of the Omaha Symphony since 2005, Thomas Wilkins is also principal conductor of the Hollywood Bowl Orchestra and holds the Germeshausen Youth and Family Concerts Conductor chair with the Boston Symphony Orchestra. In August 2017 he assumed the Henry A. Upper Chair of Orchestral Conducting established by the late Barbara and David Jacobs as part of Indiana University's "Matching the Promise" campaign. Past positions have included resident conductor of the Detroit Symphony and Florida Orchestra (Tampa Bay), and associate conductor of the Richmond (Virginia) Symphony. He also has served on the music faculties of North Park University in Chicago, the University of Tennessee in Chattanooga, and Virginia Commonwealth University in Richmond. Devoted to promoting a lifelong enthusiasm for music, Thomas Wilkins has been hailed as a master at communicating and connecting with audiences. Following his highly successful first season with the Boston Symphony, the *Boston Globe* named him among the "Best People and Ideas of 2011." In 2014 he received the prestigious Outstanding Artist award at the Nebraska Governor's Arts Awards, for his significant contribution to music in the state, and this year the Longy School of Music presented Mr. Wilkins with the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society. During his conducting career, he has led orchestras throughout the United States, including the Philadelphia Orchestra and the Cleveland Orchestra, returning in 2016-17 to guest conduct both ensembles. He has also conducted the New York Philharmonic, Atlanta Symphony, Rochester Philharmonic, Cincinnati Symphony, Dallas Symphony, Houston Symphony, Buffalo Philharmonic, Baltimore Symphony, San Diego Symphony, Utah Symphony, and the National Symphony in Washington, D.C., among others. Following his recent debut at the Grant Park Music Festival in Chicago, he returned there in summer 2017. He has led Boston Pops concerts both in Symphony Hall and at Tanglewood. His commitment to community has been demonstrated by his participation on several boards of directors, including the Greater Omaha Chamber of Commerce, the Charles Drew Health Center (Omaha), the Center Against Spouse Abuse in Tampa Bay, and, in St. Petersburg (Florida), both the Museum of Fine Arts and the Academy Preparatory Center. Currently he serves as chairman of the board for the Raymond James Charitable Endowment Fund and as national ambassador for the non-profit World Pediatric Project headquartered in Richmond, Virginia, which provides children throughout Central America and the Caribbean with critical surgical and diagnostic care. A native of Norfolk, Virginia, Thomas Wilkins is a graduate of the Shenandoah Conservatory of Music and the New England Conservatory of Music. He resides with his wife Sheri-Lee in Omaha. They are the proud parents of twin daughters, Erica and Nicole.

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Seo Hye Han by Liza Voll. Choreography by George Balanchine © The George Balanchine Trust

YA-FEI CHUANG

Acclaimed pianist Ya-Fei Chuang's international appearances include the Berlin Radio Symphony, the Boston Philharmonic, the City of Birmingham Symphony, the Israel Symphony, the Malaysian Philharmonic, and the Tokyo Metropolitan Symphony Orchestra, and such venues as the Berlin Philharmonie and Schauspielhaus Berlin, the Gewandhaus Leipzig, London's Queen Elizabeth Hall, Boston's Symphony Hall, National Concert Hall in Taipei, and Suntory Hall in Tokyo. She has performed at numerous international festivals, including the Beethoven Festival (Warsaw), the European Music Festival (Stuttgart), the Musikfest Stuttgart, the Bach Festival (Leipzig), the Taipei International Music Festival, the Ruhr Piano Festival, and the festivals of Schleswig-Holstein, Gilmore, Ravinia, Sarasota, and Tanglewood. She performs frequently with the Spectrum Ensemble Berlin (Germany), and has appeared in duo performances with Noah Bendix-Balgley, Martin Chalifour, Alban Gerhardt, Kim Kashkashian, Mark Kosower, and Gabriel Lipkind; she is a frequent partner with Steven Isserlis and Robert Levin. Ya-Fei Chuang has appeared at the International Music Sessions in Prussia Cove, England, and with the New York Philomusica. Appearances in recent seasons have taken her to the festivals of Verbier, Ruhr, Oregon Bach, Nevada, the Mozartwoche in Salzburg, the Mozart Festival in Cluj-Napoca, Romania, and to Boston, New York, San Francisco, Argentina, Austria, Brazil, Hong Kong, Taiwan, Tokyo, Jerusalem, Tel Aviv, and the International Grieg Piano Competition in Norway (where she was a member of the jury in the 2014 and 2016 competitions). Performances on fortepiano include Boston Baroque, Handel and Haydn Society, the Orchestra of the Age of Enlightenment, Philharmonia Baroque, and Concerto Köln. She has recorded for ECM, Harmonia Mundi, Naxos, and New York Philomusica Records. The Ruhr Festival has released several of her live recordings, including a solo album distributed as a premium of *Fono Forum* Magazine. Her live recording of Mendelssohn's Piano Concerto No. 1 earned a rave review from *Fanfare* Magazine and her recording of Hindemith chamber works was awarded a special prize by the International Record Review. Upcoming CD releases include all-Liszt and all-Chopin recordings, as well as the complete piano solo works by Ravel for Le Palais des Dégustateurs, to be released worldwide on Harmonia Mundi. Her recent solo recital in Boston was praised by the *Boston Musical Intelligencer*. Ya-Fei Chuang's mastery of the most challenging solo and chamber repertoire is complemented by her commitment to contemporary music. She has given the world premieres of works by John Harbison, Stanley Walden, Thomas Oboe Lee, and Pulitzer prize-winner Yehudi Wyner. On the faculty of the Boston Conservatory, she gives master classes throughout the United States, Europe, and Asia, and an annual two-week master class at the International Summer Academy at the Mozarteum in Salzburg.

Artist biographies continue on page 41.

2017 YOUNG ARTISTS COMPETITION WINNERS

Chloe Castro-Santos
Northfield Mount Hermon School

Hannah To
Oliver Ames High School

Katherine Steele
Milton High School

DEFINING **MOMENTS**

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BOSTON POPS

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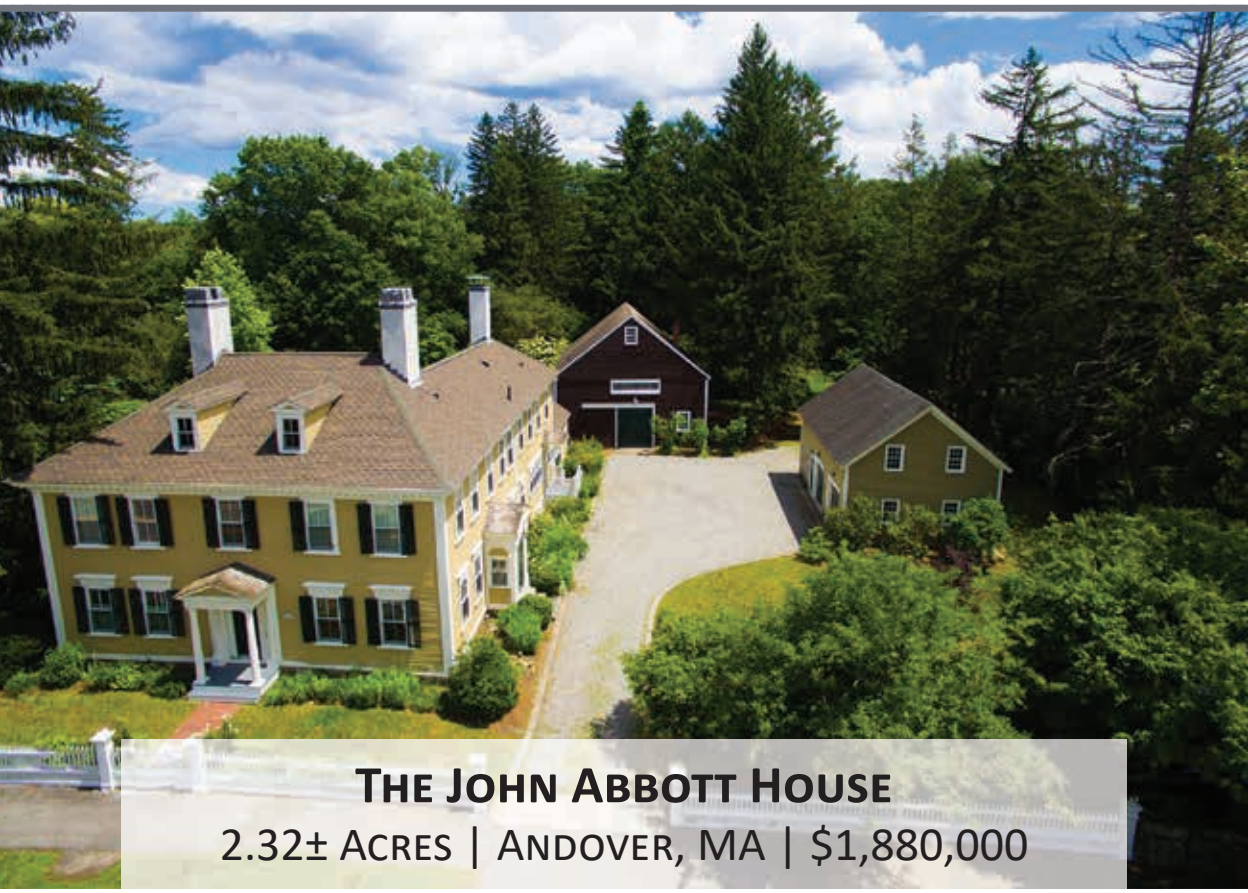

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- 32’ high restored 1850 “Dutch” barn
- Restored 1660 Granary used as a two-car garage and workshop
- One of the largest private landholdings in downtown Andover, MA

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ELIZABETH OSTLING

Elizabeth Ostling, who holds the Mr. and Mrs. William F. Connell chair as principal flute of the Boston Pops Orchestra, is associate principal flute of the Boston Symphony Orchestra. She joined the BSO in 1994 and was named associate principal flute in 1997. Ms. Ostling grew up in Ridgewood, New Jersey, and graduated in 1994 from the Curtis Institute of Music, where she was a student of Julius Baker and Jeffrey Khaner. During her freshman year at Curtis, she won first prize in the quadrennial Koussevitzky Competition for Woodwinds. She spent a summer with the National Repertory Orchestra and was a featured soloist during the Festival of Contemporary Music as a Tanglewood Music Center Fellow. Ms. Ostling has been featured in Boston Symphony performances of Frank Martin's *Concerto for Seven Wind Instruments* and has also performed as soloist with the Boston Pops and New Jersey Symphony orchestras, the Metamorphosen Chamber Orchestra, and the Masterworks Festival Orchestra. A frequent performer in solo and chamber recitals, she has appeared locally with the Boston Symphony Chamber Players and the Boston Artists Ensemble. She has premiered three works written for her: at Jordan Hall, Michael Gandolfi's *Geppetto's Workshop* for flute and piano and Dan Coleman's *Pavanes and Symmetries* for flute and orchestra, and at Gordon College, Jeremy Begbie's *Good Measure* for flute and piano, after a poem by Malcolm Guite. In May 2017, Ms. Ostling graduated *summa cum laude* from Gordon-Conwell Theological Seminary with a master's degree in spiritual formation, having studied Christian piety in various eras of church history, lived out by individuals such as the Stockbridge (Massachusetts) Puritan missionary Jonathan Edwards and the composers Hildegard of Bingen and Olivier Messiaen. She has lectured on "Christ and the Arts" at the Institute for Christian Unity and performed in lecture events for Duke Initiatives in Theology and the Arts. Ms. Ostling is on the flute faculty of Boston University.

SARAH HICKS

Noted in the *New York Times* as part of "a new wave of female conductors in their late 20s through early 40s," Sarah Hicks has secured her place in "the next generation of up-and-coming American conductors" with her versatile and vibrant musicianship. Since October 2009 she has been principal conductor of "Live at Orchestra Hall" with the Minnesota Orchestra; she has been instrumental in creating new Pops productions while also heading the innovative "Inside the Classics" series. She has collaborated with diverse artists, from Jamie Laredo and Hilary Hahn to Josh Groban and Smokey Robinson; in summer 2011 she led a two-month tour with Sting for the final leg of his Symphonicities Tour. Ms. Hicks's guest conducting engagements have taken her to the Boston Pops, Cincinnati Pops, Philadelphia Orchestra, Chicago Symphony, San Francisco Symphony, Atlanta Symphony, Milwaukee Symphony, Detroit Symphony, National Symphony, New Jersey Symphony, Indianapolis Symphony,

Knowledge shouldn't have a character limit.

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Phoenix Symphony, St. Louis Symphony, Toronto Symphony, Melbourne Symphony, St. Petersburg Philharmonic, Tokyo Philharmonic, Nagoya Philharmonic, Osaka Philharmonic, Malaysian Philharmonic, and Prime Philharmonic (Seoul, Korea). She led the Los Angeles Philharmonic in July 4th concerts at the Hollywood Bowl in 2012, 2013, and 2015. Recent highlights include debuts with the Brisbane Symphony, Lisbon Symphony, Calgary Symphony, and Dallas Symphony orchestras, as well as return engagements in San Diego, San Francisco, and Cincinnati. Ms. Hicks's past affiliations include positions with the North Carolina Symphony, Richmond Symphony, and Florida Philharmonic. From 2000 to 2005 she was on the faculty of the Curtis Institute of Music and continues her affiliation as Staff Conductor. Her opera appearances have included Verdi's *Aïda* with the East Slovak State Opera Theater, Poulenc's *Dialogues des Carmélites* and Handel's *Alcina* with the Curtis Opera Studio, and a semi-staged production of Humperdinck's *Hänsel und Gretel* with the Minnesota Orchestra. A committed proponent of new music, Ms. Hicks conceived and completed a Microcommission Project, the first of its kind, with the Minnesota Orchestra in which hundreds of people made micro-donations to fund a major new work by composer Judd Greenstein. Her recording project with the Vermont Symphony, "Triple Doubles," featuring music of Richard Danielpour and David Ludwig, with Jaime Laredo and Sharon Robinson as soloists, was recently released on the Bridge label. She has also conducted performances with Composers in the Shape of a Pear (Cleveland) and the Aspen Contemporary Ensemble. Born in Tokyo, Japan, raised in Honolulu, Hawaii, and trained on both the piano and the viola, Sarah Hicks was a prize-winning pianist by her early teens. She received her BA *magna cum laude* from Harvard University in composition and holds an artists' degree in conducting from the Curtis Institute of Music, where she studied with the late renowned pedagogue Otto-Werner Mueller. In her spare time, Ms. Hicks enjoys running, yoga, her Papillon, cooking (and eating) with her husband, traveling, and sketching.

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DAVID JAVERBAUM

David Javerbaum has won thirteen Emmy Awards in his career, eleven of them for his work on *The Daily Show with Jon Stewart*, where he worked eleven years as a writer, then head writer, then executive producer. He was one of the three principal authors of the show's 2004 textbook parody *America (The Book): A Citizen's Guide to Democracy Inaction*, which sold 2.6 million copies and won the 2005 Thurber Prize for American Humor, and also co-authored its 2010 sequel, *Earth (The Book).* In 2016 he co-created, along with Chuck Lorre, the Netflix sitcom *Disjointed* starring Kathy Bates. His other comedy work includes a late-'90s stint at *The Onion* (where he conceived and co-wrote the book *Our Dumb Century)* and TV jobs at *The Late Show with David Letterman, The Late Late Show with James Corden, Beavis and Butthead*, and at Fusion Television, where he created the puppet news-parody show *No, You Shut Up!* in conjunction with the Henson Company. He serves as the Lord Almighty's secretary for @TheTweetOfGod, which with over five million followers is the largest unverified account on Twitter. The account served as the basis for his play *An Act of God*, which opened on Broadway in the spring of 2015 starring Jim Parsons, and again the following spring starring Sean Hayes. The account was an offshoot of his 2011 book, *The Last Testament: A Memoir by God;* he also wrote the 2009 pregnancy satire *What to Expect When You're Expected: A Fetus's Guide to the First Three Trimesters*. Mr. Javerbaum is also a musical-theater lyricist and librettist who is an alumnus of the Graduate Musical Theatre Writing program at New York University's Tisch School of the Arts. He won the $100,000 Ed Kleban Award

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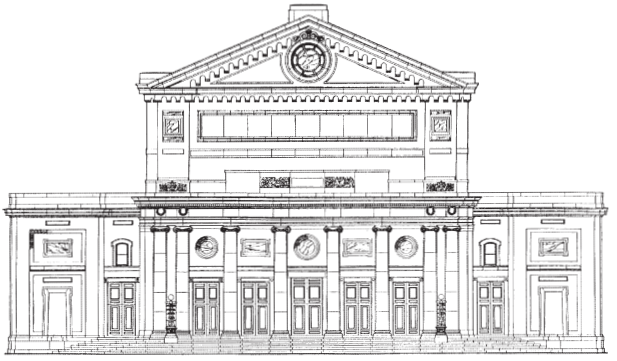
for Outstanding Lyrics in 2005. Along with his frequent collaborator Adam Schlesinger, he wrote the opening to the 65th Tony Awards, "Broadway: It's Not Just for Gays Anymore!," which earned him his twelfth Emmy in 2012. Among other work, the pair also wrote the score of the 2008 Tony-nominated Broadway adaptation of John Waters' *Cry-Baby*; eight original Christmas songs for Stephen Colbert's 2008 television special, *A Colbert Christmas: The Greatest Gift of All!*, which won a Grammy Award for Best Comedy Album; and the single "Text Me Merry Christmas" for Kristen Bell and Straight No Chaser. With composer Gary Barlow he wrote "That Could Be Me," the opening to the 70th Tony Awards, performed by James Corden. David Javerbaum graduated from Harvard University, where he wrote for the humor magazine *The Harvard Lampoon* and served as lyricist and co-bookwriter for two productions of the Hasty Pudding Theatricals.

NELL BENJAMIN

Nell Benjamin co-wrote the score to *Legally Blonde, The Musical* with her husband, composer Laurence O'Keefe, for which they received seven Tony Award nominations. The London production won the Olivier Award for Best Musical, while the Australian production won the Helpmann Award for Best Musical. Nell's play, *The Explorers Club*, produced by Manhattan Theatre Club, won the Outer Critics Circle Award for Outstanding Off-Broadway Play. She has written book and/or lyrics for *Pirates! (or Gilbert and Sullivan plunder'd)*, *Sarah, Plain and Tall*, *Cam Jansen* (Drama Desk-nominated), *I Want My Hat Back*, *How I Became A Pirate*, *The Mice*, and *Life of the Party.* Nell has also written for *Unhappily Ever After*, Animal Planet's *Whoa! Sunday with Mo Rocca*, and the new *Electric Company*. She is currently working on the musicals *Huzzah!* (with Laurence O'Keefe), *Because of Winn Dixie* (with Duncan Sheik), *Half Time* (with Matt Sklar), and *Dave* (with composer Tom Kitt). *Mean Girls* (in collaboration with Tina Fey and Jeff Richmond) has garnered Nell Benjamin a 2018 Tony nomination for best score and a Drama Desk nomination for best lyrics.



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Young Artists Wind Ensemble; H. Robert Reynolds, *conductor*
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August 1 Verdi: Requiem

One City Choir; Back Bay Chorale

August 8 Longwood Symphony Orchestra

Ronald Feldman, *Music Director*
Music of Williams, Bizet, Berlioz, and Vaughan Williams

August 15 Sounds of the Sea

with **New England Aquarium; Boston String Academy**
La Mer (Debussy) and the premiere of *Oceana* (Stella Sung)

August 22 Symphonic Dances

with **Boston Ballet II; Peter DiMuro and The Dance Complex**
Korean Drums & Choreography
Camp Harbor View; Boys & Girls Clubs of Boston; Conservatory Lab Charter School
Music of Bernstein, Tchaikovsky, and Beach

August 29 Mercury Orchestra

Channing Yu, *Music Director*

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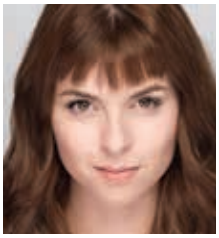
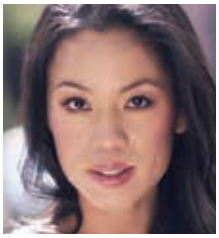
HARVARD 25TH REUNION ARTISTS

Toby Blackwell has been performing for most of the past 25 years. He appeared in the United States and international tours of *Rent: The Broadway Show* and has performed at many regional theaters, including three separate runs as Coalhouse Walker, Jr, in *Ragtime*. He originated the role of Scar at Hong King Disneyland's "Festival of the Lion King" and performed for Disney in both Orlando and Tokyo. Toby has written and performed six one-man cabaret shows in New York City, Orlando, and Japan, and has toured with the Capitol Steps political satire troupe. The recipient of Sacramento's Elly Award, he is a founding member of Vocal Ease, an organization that performs cabaret shows for seniors all around New York City. He played the title role in *Obama in Naples*, winning rave reviews in both U.S. and Italian press for his portrayal of the beleaguered president.

P.J. Griffith is thrilled to be performing with the Boston Pops as his baby brother John-John graduates from the Kennedy School with the Class of 2018. P.J.'s theater credits include starring in Green Day's *American Idiot* on Broadway as St. Jimmy, Michael John Lachiusa's *Giant* at the Public Theater as Jett Rink, and the Off-Broadway cast of *Sleep No More*. He was last seen in Boston in the first national tours of *We Will Rock You* and *Mamma Mia*. Recent TV credits include roles on *Blue Bloods*, *Gotham*, *Jessica Jones*, and *The Good Wife*. P.J. also creates immersive theatrical museum programming as the artistic director of ClockJack Productions. (ClockJackProductions.com)



Charissa Hogeland's most recent credits include *Jesus Christ Superstar Live* on NBC, *Cabaret* (Sally Bowles), *Baz: Star Crossed Love* (Daisy Buchanan), *Kinky Boots* national tour (Nicola), *Showboat* with Live at Lincoln Center, and *Heathers the Musical* off-Broadway (Veronica). She adores Nell Benjamin to pieces.



Emily Hsu has appeared in the original Broadway casts of *Spamalot*, *Flower Drum Song* (where she took over the role of Linda Low), and also *Elf*, *Thou Shalt Not*, *Bells Are Ringing*, *Side Show*, and *The Scarlet Pimpernel*. Other Broadway credits include Demeter in *Cats*, Gigi in *Miss Saigon*, *The Boy from Oz*, and *Annie Get Your Gun*. She appeared in Woody Allen's film *Blue Jasmine* and has been seen on television in *Unbreakable Kimmy Schmidt*, *Madame Secretary*, *The Good Fight*, *Person of Interest*, *Primetime: What Would You Do?*, and *Damages*. Emily has also danced on *Late Night*

THE STARS AND STRIPES: FOREVER AT POPS

Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

with David Letterman, and performed twice at the Tony Awards and five times on the Macy's Thanksgiving Day Parade telecast. Emily is the founder and designer of her own activewear line, emilyhsudesigns.com. She is honored to be performing her classmates' work tonight and sharing the stage with other Harvard alumni. Thanks to Erik and my two lovely daughters Cassidy and Taylor.

Dr. Ryan Karlstad, Harvard '93, was a member of the Harvard Glee Club for four years and became its co-president his senior year. While at Harvard he also sang *a cappella* with HGC Lite and performed with the Harvard-Radcliffe Gilbert and Sullivan Players. After college, Dr. Karlstad sang in an *a cappella* group with his medical school classmates at The Johns Hopkins School of Medicine as well as with various church choirs. Currently, Dr. Karlstad is an orthopedic surgeon practicing in the Minneapolis/St. Paul area.

Joei Marshall Perry has appeared as soprano soloist in Handel's *Messiah*, Mozart's Requiem, Bach's Cantata No. 4, *Christ Lag in Todesbanden*, Brahms's *German Requiem* (excerpts), and Bach's B minor Mass (excerpts). She has had notable solo engagements with the Cambridge Community Chorus, the Boston Classical Orchestra, Vox Consort, the Providence Singers, and the Worcester Chorus. Operatic roles include Goldentrill in Mozart's *The Impresario*, Ella James in the world premiere of Thomas Oboe Lee's *The Inman Diaries*, Laetitia in Menotti's *The Old Maid and the Thief*, Belinda in Purcell's *Dido and Aeneas*, and Mercedes in Bizet's *Carmen*. Ms. Perry has sung the Mozart roles of Pamina, Zerlina, and Papagena, as well as Bess, Serena, and Clara in Gershwin's *Porgy and Bess* in concert, and a recent performance as a Dynamite in *Hairspray*. Ms. Perry is a member of the New England Spiritual Ensemble and the all-professional choir at King's Chapel in Boston. While at Harvard, Ms. Perry was a member of the Radcliffe Choral Society, the Kuumba Singers, and the University Choir at Memorial Church.

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Stephen Kotkin, Professor of History and International Affairs, Princeton University

In examining the profound anxiety in the U.S. and abroad today, Professor Kotkin will look back to the uncertainties of the 1970s: Watergate and impeachment, Vietnam, inflation, a stagnant Soviet Union and intense poverty and mass violence in Communist China. 40+ years later, the Soviet Union is gone, China has become the world's second largest economy and in some ways, America is more prosperous than ever, yet in other ways we've moved in the wrong direction. Professor Kotkin will explore what happened, the real strengths and weaknesses of major powers in 2018, and how the world might look in another 40 years.

The Science of Sleep: How it Affects Creativity, Focus and Memory

Jessica Payne, Professor of Psychology, University of Notre Dame

What's going on in your head while you sleep? Professor Payne's research shows non-waking hours are incredibly valuable to our day-to-day lives. Many regions of the brain—especially those involved in learning, processing information, and emotion—are actually more active during sleep than when we're awake, working together to help process and sort information taken in during the day. Professor Payne will also outline practical information on how to control sleep habits to insure maximum productivity.

Climate Change: What We Know and What We Don't Know

David Helfand, Professor of Astronomy, Columbia University

Every planet's temperature is controlled by a simple balance between the energy it receives and the energy it radiates back into space. Professor Helfand will examine each of the main factors affecting balance, first by exploring the astronomical phenomena that have driven climate change in the past, then showing how the Earth's atmosphere continues to change today. By examining the current energy balance and what we can expect in the next decades, Professor Helfand will provide a scientific analysis of what we know and don't yet know about climate change.

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9:40–10:45am	STEPHEN KOTKIN, Princeton University
10:45–10:55am	*Break*
10:55am–12pm	JESSICA PAYNE, University of Notre Dame
12–12:10pm	*Break*
12:10–1:15pm	DAVID HELFAND, Columbia University

• KOUSSEVITZKY MUSIC SHED •

2:30 pm
Boston Symphony Orchestra
Christoph Eschenbach, conductor
Hanna-Elisabeth Müller, soprano
Sasha Cooke, mezzo-soprano
Joseph Kaiser, tenor
Thomas Hampson, baritone
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Bartleby St. Clair, Harvard '93, is thrilled to be back on stage with members of the class of 1993. Here's to music, theatre, and the arts!

Faith Salie, Harvard '93, is an Emmy-winning contributor to CBS *Sunday Morning* and a regular on NPR's *Wait Wait...Don't Tell Me!* She also hosts *Science Goes to the Movies* on PBS and is a storyteller for *The Moth*. She'll be performing a one-woman show based on her memoir, *Approval Junkie*, in 2019 for the 50th anniversary of Atlanta's Alliance Theatre. She attended Oxford University on a Rhodes scholarship, after which her fellow scholars went on to become things like governors and Pulitzer Prize-winners, while she landed on a *Star Trek* collectible trading card worth hundreds of cents. Faith lives in Manhattan with her husband, two kids, and her husband's dog. Special thanks to Nell and Larry who first embraced her and her spiral perm 28 years ago.

Colin Stokes, Harvard '96, was a VES concentrator but spent most of his time at Harvard on stage, serving as president of both the HRDC and On Thin Ice, the improv comedy troupe in which Nell Benjamin also performed. He pursued acting for a decade, including a long run in the American classic *I Love You, You're Perfect, Now Change.* Now Colin is a writer, public speaker, facilitator, and communications consultant whose three TEDxBeaconStreet talks on parenting, privilege, and movies have been viewed nearly ten million times. He has also worked with non-profit organizations on marketing, design, employee engagement, and organizational learning about racism and inclusion. He is the husband of Jessica Walling Stokes (Harvard '94) and the father of two thespians in Brookline, Massachusetts.

In the decade after Harvard, **Jessica Walling Stokes** worked as a professional actress in TV and film, on Broadway, and at professional theaters all over the country. One of the highlights of her acting career was playing Miep Gies in the Tony-nominated Broadway revival of *The Diary of Anne Frank*, starring Natalie Portman. Jessica left show biz in 2005 with the arrival of her first child and is now the Strategy & Operations Leader for the EY Beacon Institute, a think tank for purposeful business. She is also an active volunteer, running a college mentoring program for under-served Boston public high school students, and serving on the National Advisory Board for Georgia Democrat Carolyn Bourdeaux's congressional campaign. After playing husband and wife in a 1992 HRDC production, Jessica eventually married Colin Stokes (Harvard '96) in real life. They reside in Brookline, Massachusetts, and have two children.

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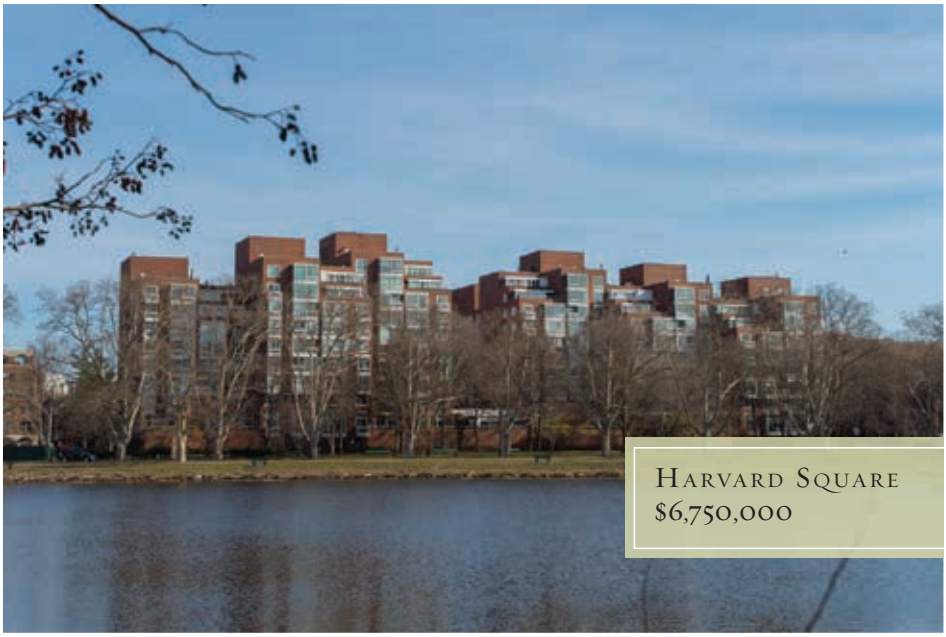

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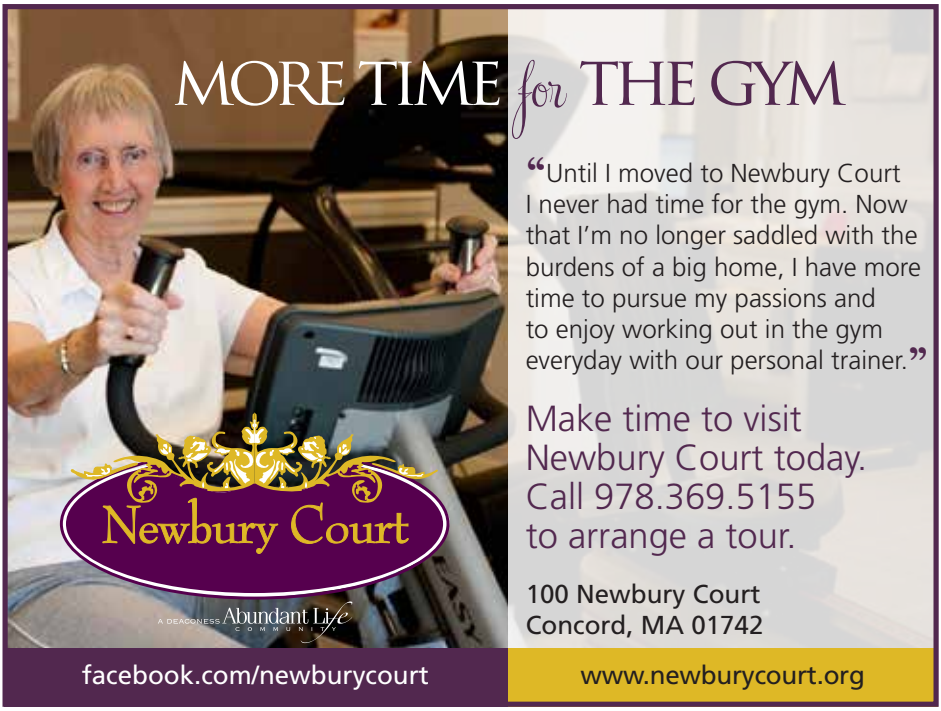
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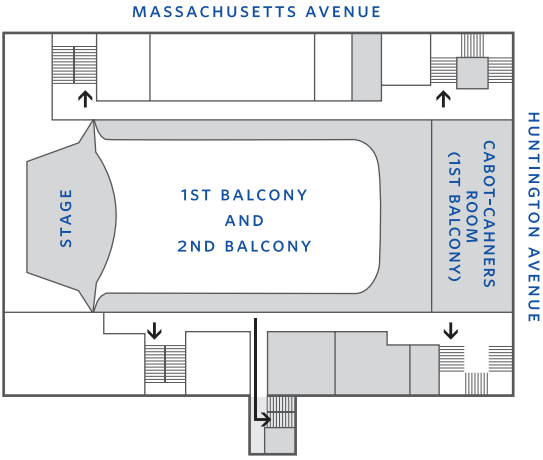

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Symphony Hall

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

Patrons who bring bags to Symphony Hall are subject to mandatory inspections before entering the building.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

The box office is open from 10am until 6pm Monday through Friday and 4:30pm until 8:30pm on Saturday during the Pops season. The box office closes a half-hour past starting time for evening concerts. In addition, the box office opens at noon for the Saturday and Sunday matinee performances.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 5pm Monday through Friday and from 12:30pm until 4:30pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.50 for each ticket ordered by phone or online.

Ticket prices range from $30 to $150. For Group Sales of 20 or more and Event Planning, call 800-933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the O'Block/Kay and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Prudential Center Garage and Copley Place Parking on Huntington Avenue offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. Patrons parking at the Prudential Center must have their tickets validated at Customer Service in order to receive the discount. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by 99.5 WCRB, Classical Radio Boston, Sunday evenings at 7pm in May and June. Visit classicalwcrb.org for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

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The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383, or purchase online at bso.org.

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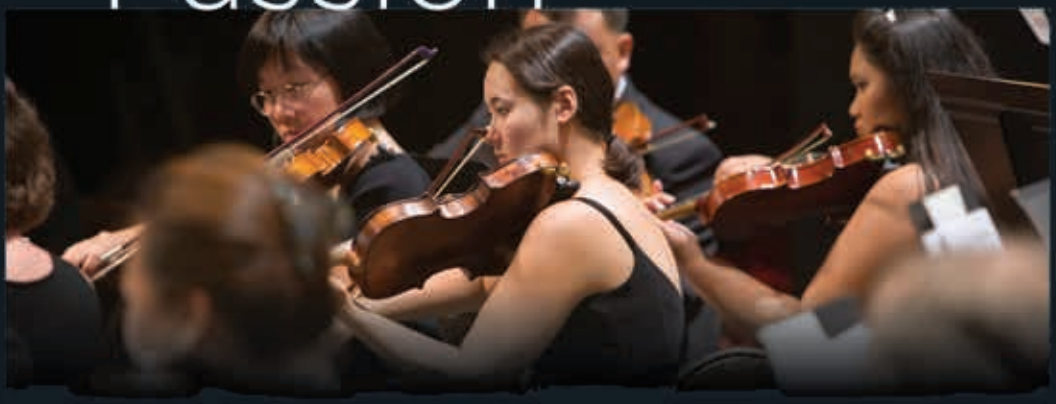

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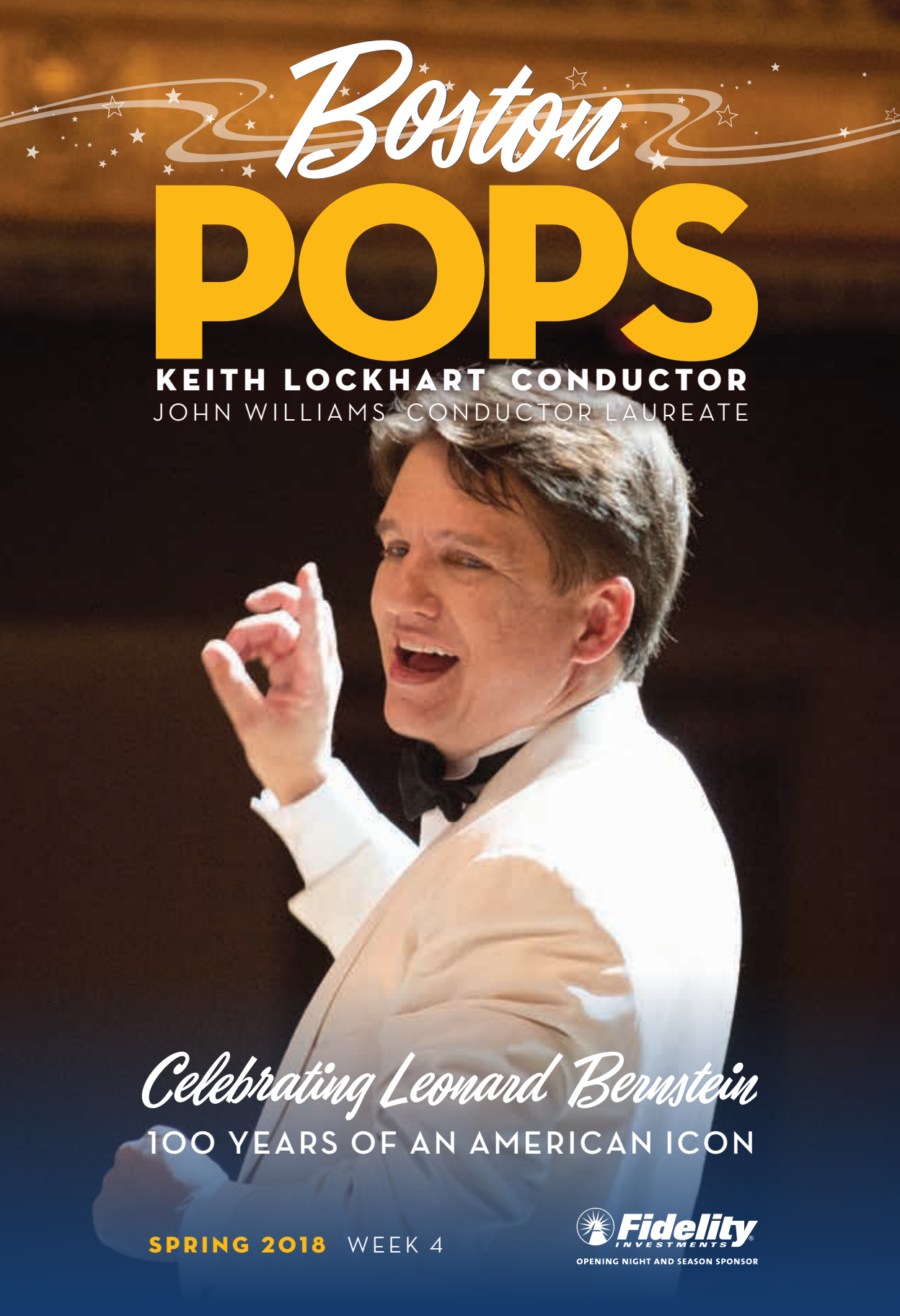

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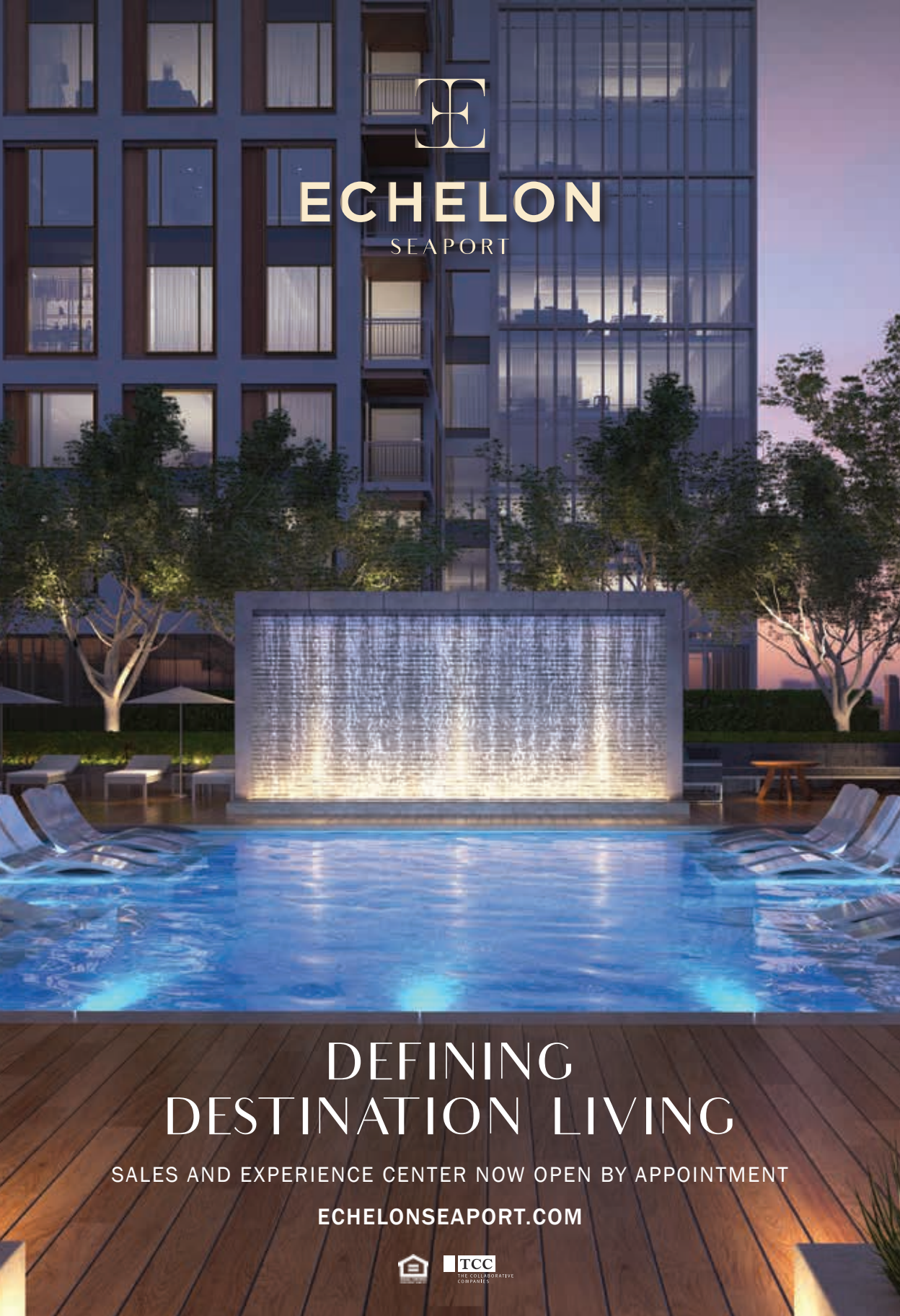
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Anticipating the 100th anniversary on August 25, 2018, of Leonard Bernstein's birth, the Archives has assembled materials documenting Bernstein's Boston roots and his deep, lifelong connection with the BSO, Tanglewood, and the Boston Pops.

- An exhibit in the Brooke Corridor focuses on Bernstein's early connections with Boston and the BSO.
- An exhibit case on the first balcony, audience-right, is devoted to the world premiere of Bernstein's opera *Trouble in Tahiti* on June 12, 1952, as part of a Creative Arts Festival at Brandeis University in which many BSO members performed.
- An exhibit case on the first balcony, audience-left, documents BSO performances of Beethoven's *Missa Solemnis* at Tanglewood in 1951, 1955, and 1971 led by Leonard Bernstein in memory of his mentor, BSO conductor Serge Koussevitzky.
- A display in the Cabot-Cahners Room of photographs, musical scores, and memorabilia documents the BSO premieres of works by Leonard Bernstein and BSO-commissioned works by Bernstein himself.

MARKING THE 100TH ANNIVERSARY OF THE BSO'S FIRST RECORDINGS IN 1917

One hundred years ago the BSO traveled to Camden, New Jersey, to make its very first recordings for the Victor Talking Machine Co. (later RCA Victor).

- An exhibit near the backstage door in the Brooke Corridor focuses on the turbulent World War I era during which the BSO's first recordings were made.
- A display on the first balcony, audience-left, documents the BSO's first recording sessions of October 2-5, 1917.

MARKING THE 60TH ANNIVERSARY OF THE BOSTON YOUTH SYMPHONY ORCHESTRAS (BYSO)

- In the Hatch Corridor, material on loan from the BYSO Archives documents both its own history and its ongoing partnership with the BSO.

TOP OF PAGE, LEFT TO RIGHT:

Leonard Bernstein and his mentor Serge Koussevitzky at Tanglewood, c.1946 (photo by Heinz H. Weissenstein, Whitestone Photo)

Label from one of the BSO's first commercial recordings, the Prelude to Act III of "Lohengrin" led by Karl Muck

John Williams and Leonard Bernstein at Harvard Night at Pops, June 6, 1989, marking the 50th reunion of Bernstein's class

KEITH LOCKHART

Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded Pops programming, focused on national annual touring, and participated in major media events. He has solidified the orchestra's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart, who occupies the Julian and Eunice Cohen Boston Pops Conductor chair, has conducted more than 1,900 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 43 national tours to more than 150 cities in 38 states, and four international tours to Japan and Korea. He and the Pops have made 79 television shows and participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of over half a million to the Charles River Esplanade and millions more who view it on television or live webcast. Last year, with Eaton Vance as presenting sponsor and Bloomberg exclusive media partner, the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular, which was broadcast on Bloomberg Television and all its media outlets. Both companies made initial three-year commitments to the event in 2017.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera…Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams compositions from the 1960s onward, some of which can be considered rarities.

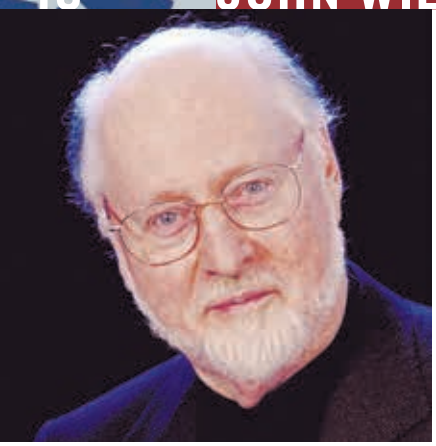
Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

Having just completed an eight-year tenure as principal conductor, Keith Lockhart is now chief guest conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II; he is also artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as many prestigious orchestras in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

10 JOHN WILLIAMS



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all eight *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, The Book Thief, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was Spielberg's *The Post.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of fifty-one Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-four Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Harvard University, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the AFI's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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JOHN WILLIAMS
George and Roberta Berry Boston Pops Conductor Laureate

FIRST VIOLINS

Tamara Smirnova
Concertmaster
Beranek chair, endowed in perpetuity

Alexander Velinzon
Associate Concertmaster
Edward and Bertha C. Rose chair, endowed in perpetuity

Elita Kang
Assistant Concertmaster

Yuncong Zhang
Eunice and Julian Cohen chair, endowed in perpetuity

Lucia Lin
Bo Youp Hwang
Ikuko Mizuno
Jennie Shames*
Valeria Vilker Kuchment*
Tatiana Dimitriades+
Si-Jing Huang*
Wendy Putnam*
Xin Ding*
Glen Cherry*
Lisa Ji Eun Kim*

SECOND VIOLINS

Julianne Lee°
Nicole Monahan
Acting Principal
Ronan Lefkowitz+
Vyacheslav Uritsky*
Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Victor Romanul*
Catherine French*
Jason Horowitz*
Ala Jojatu*
Bracha Malkin*
Caroline Pliszka§
Jenny Ahn§

VIOLAS

Cathy Basrak
Principal
Danny Kim
Rebecca Gitter
Mark Ludwig°
Rachel Fagerburg*
Daniel Getz*
Michael Zaretsky*
Rebekah Edewards*
Leah Ferguson*
Kathryn Sievers*

CELLOS

Adam Esbensen
Acting Principal
Helene and Norman L. Cahners chair, endowed in perpetuity

Sato Knudsen°
Mihail Jojatu°
Martha Babcock°
Owen Young*
Mickey Katz*
Alexandre Lecarme*
Oliver Aldort*
Theresa Borsodi§
Ronald Lowry§

BASSES

Lawrence Wolfe
Principal
McGrath Family chair, endowed in perpetuity

Benjamin Levy
Dennis Roy
Todd Seeber*
John Stovall*
Thomas Van Dyck*

FLUTES

Elizabeth Ostling
Principal
Mr. and Mrs. William F. Connell chair, endowed in perpetuity

Clint Foreman

PICCOLO

Cynthia Meyers

OBOES

Keisuke Wakao
Principal
Mark McEwen

ENGLISH HORN

Robert Sheena

CLARINETS

Thomas Martin
Principal
Michael Wayne

BASS CLARINET

Craig Nordstrom

BASSOONS

Richard Ranti
Principal
Suzanne Nelsen

CONTRABASSOON

Gregg Henegar

HORNS

Richard Sebring
Principal
Rachel Childers
Michael Winter
Jason Snider
Jonathan Menkis

TRUMPETS

Thomas Rolfs
Principal
Roberta and Stephen R. Weiner chair, endowed in perpetuity

Benjamin Wright
Thomas Siders
Michael Martin
Bruce Hall§

TROMBONES

Toby Oft
Principal
Stephen Lange

BASS TROMBONE

James Markey

TUBA

Mike Roylance
Principal

TIMPANI

Timothy Genis

PERCUSSION

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Kyle Brightwell
Matthew McKay
James Gwin
Drums

HARP

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* participating in a system of rotated seating
§ substituting
+ on sabbatical leave
° on leave

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- The custom, luxury kitchen has two center islands, butler's pantry, granite counters, travertine floors, and an eat-in area with views.
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ABOUT THE BOSTON POPS

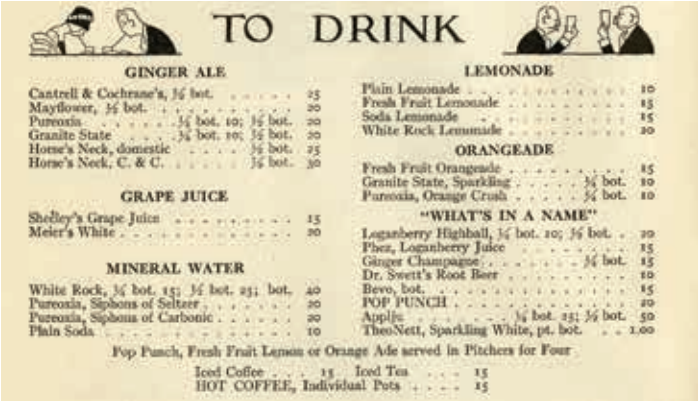
In 2018 the Boston Pops, affectionately called "America's Orchestra," enters its 133rd season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 24th year at the helm of the orchestra. The season's major focus is a celebration of the music of Leonard Bernstein—a towering, multi-faceted, and influential artistic figure of the 20th century—marking the centennial of his birth in Lawrence, Massachusetts.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances, to be called "Promenade Concerts," would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year—a little more than a month before the inaugural "Promenade Concert"—German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of "Popular Concerts" in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official "Promenade Concert," distinguished from "Popular Concerts" by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called "Promenade Concerts," they continued to be referred to informally as "Popular," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of floor seats for Boston Symphony

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

In 2018 Keith Lockhart marks his 24th season as Pops Conductor



TO DRINK

GINGER ALE

Cantrell & Cochrane's, ½ bot.	25
Mayflower, ½ bot.	20
Pureoxia ¼ bot. 10; ½ bot.	20
Granite State ¼ bot. 10; ½ bot.	20
Horne's Neck, domestic ½ bot.	25
Horne's Neck, C. & C. ½ bot.	30

GRAPE JUICE

Shelley's Grape Juice	15
Meier's White	20

MINERAL WATER

White Rock, ¼ bot. 15; ½ bot. 25; bot.	40
Pureoxia, Siphons of Seltzer	20
Pureoxia, Siphons of Carbonic	20
Plain Soda	10

LEMONADE

Plain Lemonade	10
Fresh Fruit Lemonade	15
Soda Lemonade	15
White Rock Lemonade	20

ORANGEADE

Fresh Fruit Orangeade	15
Granite State, Sparkling ¼ bot.	10
Pureoxia, Orange Crush ¼ bot.	10

"WHAT'S IN A NAME"

Loganberry Highball, ¼ bot. 10; ½ bot.	20
Phez, Loganberry Juice	15
Ginger Champagne ¼ bot.	15
Dr. Swett's Root Beer	10
Bevo, bot.	15
POP PUNCH	20
Apple ¼ bot. 25; ½ bot.	50
TheoNett, Sparkling White, pt. bot.	1.00

Pop Punch, Fresh Fruit Lemon or Orange Ade served in Pitchers for Four

Iced Coffee 15 Iced Tea 15
HOT COFFEE, Individual Pots 15

concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors, beginning with the aforementioned Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 51 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live

Still a staple of the Pops menu, Pops Punch has been offered for more than a century. These are 1919 prices. (top)

In a return Pops appearance, Ben Folds performed his own piano concerto with the orchestra. (left)

John Williams conducting during the 2017 "Film Night at Pops" (right)

orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,900 Boston Pops concerts in his 23-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 79 television shows, led 43 national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded fourteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. In 2017 the Pops opened a new page in its history, as the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular. This year the Boston Pops Fireworks Spectacular will mark its 45th year as one of the nation's proudest holiday traditions. Eaton Vance, a leading global asset manager based in Boston, is the presenting sponsor of the Boston Pops Fireworks Spectacular and Bloomberg, the global business and financial information and news leader, is a major sponsor and media partner; both companies made initial three-year commitments to the event in 2017.

One of the stars of last year's July Fourth concert, Andy Grammer, makes a welcome return to the Pops stage, to open the season with Keith Lockhart. In addition to multiple Bernstein Centennial concerts, showcasing music from *Candide*, *Wonderful Town*, and *Fancy Free*, Mr. Lockhart leads a semi-staged performance of *On the Town* and a season-

There was a party on the Symphony Hall stage when the B-52s took over. (top)

In a salute to the first blockbuster collaboration between Steven Spielberg and John Williams, the world-premiere presentation of the complete film "Jaws" with a live performance of the film's entire score was given under Keith Lockhart's direction in May 2017 at Symphony Hall. (left)

La Sylphide
Catch love...
if you can
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MIKKO NISSINEN ARTISTIC DIRECTOR
Live orchestra, music by Herman Severin Løvenskiold
May 24–June 10
bostonballet.org
Seo Hye Han by Lisa Voll. Choreography by George Balanchine © The George Balanchine Trust

closing concert presentation of *West Side Story* as part of the salute to this American master. Dynamic Broadway star Sutton Foster graces the Symphony Hall stage with an encore performance, and British vocal sensation Alfie Boe, who joined the Pops for last summer's *Quadrophenia* concert at Tanglewood, headlines a "Rock the Pops" evening. The perennially favorite "John Williams' Film Night" is led this year by Mr. Williams and BSO Youth and Family Concerts Conductor Thomas Wilkins. Mr. Wilkins also leads two concerts celebrating "The Best of the Boston Pops," highlighted by a performance of *Rhapsody in Blue*. Keith Lockhart leads "Disney's Broadway Hits," featuring beloved songs from *Beauty and the Beast*, *The Little Mermaid*, *Aladdin*, *The Lion King*, and more. "Dance to the Movies," hosted by the multi-talented Lesley Ann Warren, brings together noted pros from *Dancing with the Stars* and *So You Think You Can Dance* and finalists from *American Idol* and *The Voice* for fresh interpretations of iconic moments from musical films. Conductor Charles Floyd, the Boston Pops Gospel Choir, and guest Melinda Doolittle join forces for the always rousing and inspirational Gospel Night. The winners of the Fidelity Young Artists Competition have the opportunity of a lifetime when they perform at a Pops concert.

As Keith Lockhart describes it, "All of us at the Boston Pops are thrilled to be part of the worldwide centennial celebration of Leonard Bernstein, one of the most remarkable and influential cultural figures in this country's history. Since the Boston Pops is renowned for its wide-ranging repertoire and its beautiful ability to convey the essence of a great array of musical genres and styles, I can't think of a more perfect ensemble to bring out the very best in Bernstein's most popular and beloved works. Bernstein's passion for music was so all-consuming and his image so ubiquitous that it is fair to say he influenced every American musician of my generation. We were all swept along, and all wanted to be, well, just like him. I hope music lovers near and far will join us for a season that celebrates both Leonard Bernstein's musical genius and many of the most extraordinary artists of our own time."

Gospel luminary CeCe Winans performed at the 2017 "Gospel Night at Pops." (top)

The talented performers who joined Keith Lockhart and the Boston Pops in saluting America's greatest living composer for the musical theater take their curtain call for "Sondheim on Sondheim." (right)

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Wednesday evening, May 30, 2018, at 8

KEITH LOCKHART conducting

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LEONARD BERNSTEIN CENTENNIAL TRIBUTE
with
Matthew Anderson | Teresa Blume | Aimee Doherty | David McFerrin | Andrew Tighe
Paula Plum, stage director

Overture to *Candide*

Three Dance Variations from *Fancy Free*
Galop—Waltz—Danzon

From *On the Town* (1944, lyrics by Comden and Green)

New York, New York
Mr. Tighe, Ms. Doherty, Mr. McFerrin

Lonely Town
Mr. McFerrin

I Can Cook, Too
Ms. Doherty

Lucky to Be Me
Mr. Tighe and company

Love Theme and Finale from *On the Waterfront*

Wrong Note Rag, from *Wonderful Town* [arr. Ramin]

From *Wonderful Town* (1953, lyrics by Comden and Green)

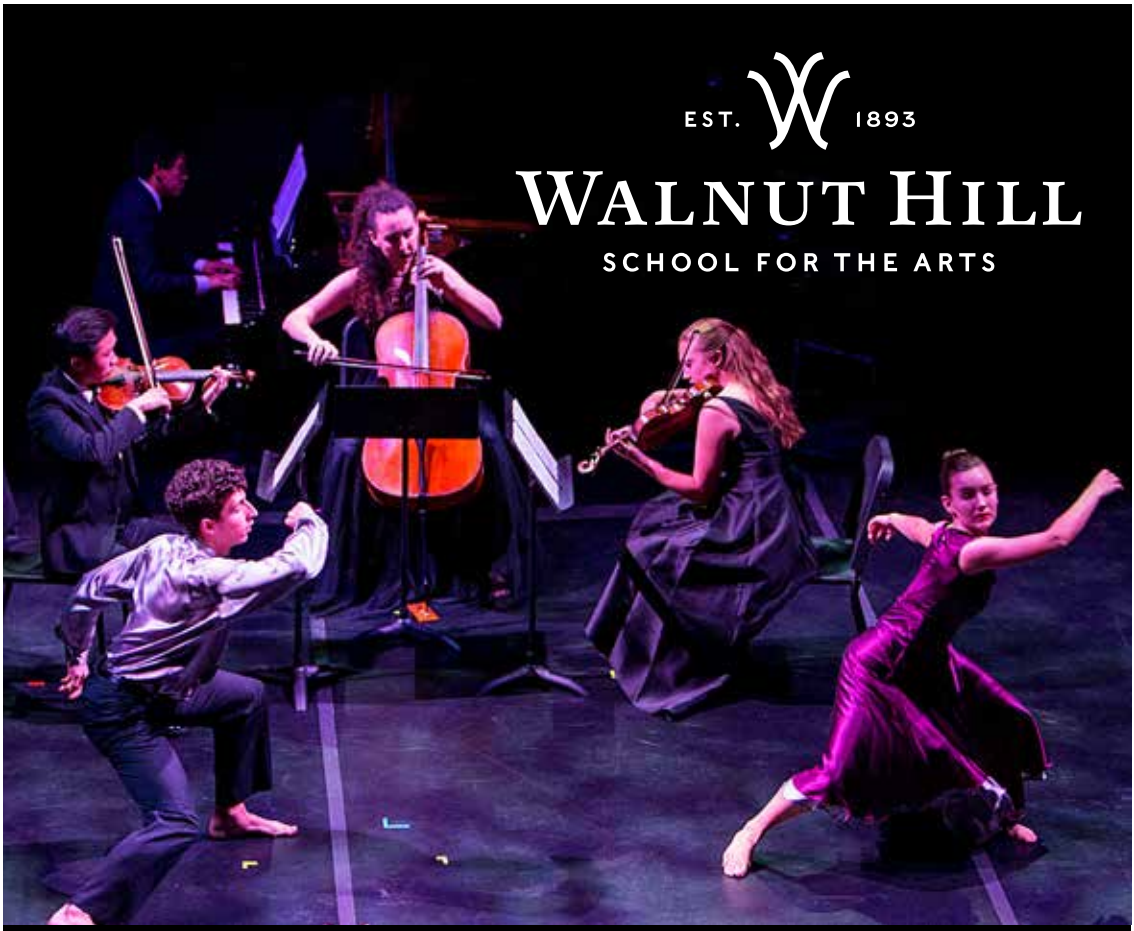
What a Waste
Messrs. McFerrin, Tighe, and Anderson

A Little Bit in Love
Ms. Blume

Conga!
Ms. Doherty and company

INTERMISSION

Program continues on page 23.



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Mambo from *West Side Story*

From *West Side Story* (1957, lyrics by Leonard Bernstein and Stephen Sondheim)

Something's Coming
Mr. Anderson

One Hand, One Heart
Ms. Blume and Mr. Anderson

Tonight Quintet
Company

America [arr. Ramin]

From *Candide* (1956, lyrics by John La Touche and Richard Wilbur)

The Best of All Possible Worlds
Company

Glitter and Be Gay
Ms. Blume

I Am Easily Assimilated
Ms. Doherty, with Messrs. Anderson, Tighe, and McFerrin

Make Our Garden Grow
Mr. Anderson, Ms. Blume, and company

Film by Susan Dangel and Dick Bartlett
Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present (May 29): Harvard University Outings & Innings; Taunton High School Music Department; St. Denis Travel Group; Northumberland Christian School; Mount St. Charles Academy

Among Those Present (May 30): Sharon Men's Club; Walnut Hill School; Somerset Club; Erie Day School; North Hill

H|B|S

REUNION

MAY 31 – JUNE 3, 2018

Thank you HBS Class of 1948 for starting the Spring Reunion Pops tradition 45 years ago!

Congratulations to the **Harvard Business School Classes of 1948, 1953, 1958,** and **1968** as they celebrate their reunions this year.

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On The Town
Music by Leonard Bernstein
Book and Lyrics by Betty Comden and Adolph Green
based on an idea by Jerome Robbins
Concert Narration by Betty Comden and Adolph Green

Orchestrations by Leonard Bernstein,
Hershy Kay, Don Walker, Elliott Jacoby,
Ted Royal, and Bruce Coughlin

Kathleen Marshall, director and choreographer
David Chase, musical director
Keith Lockhart, conductor

Starring
Brandon Victor Dixon | Andy Karl | Megan Lawrence
Laura Osnes | Georgina Pazcoguin | Christian Dante White

with
Marc Kudisch

and
Andrea Martin

Kim Fauré | Robert Hartwell | Anne Horak | Kevin Munhall
Jeffrey Schecter | Eric Sciotto | Megan Sikora | Dennis Stowe
Erica Sweany | Lara Seibert Young

Michael Krass, costume designer
Steve Colby, sound designer
Pamela Smith, lighting designer
David Eggers, assistant director and choreographer
Karen Moore, stage manager

By arrangement with Boosey & Hawkes, Inc., Sole Agent for Leonard Bernstein Music Publishing Company LLC, publisher and copyright owner.

The Producers wish to thank Helen Uffner Vintage Clothing LLC, San Francisco Symphony, and TDF Costume Collection Rental Program for its assistance in this production.

Hair styling for Ms. Lawrence, Ms. Osnes, Ms. Pazcoguin, and Ms. Martin by Michael Roffi and Roffi Salon & Day Spa

Special thanks to Mary Lauve, Justin Seward, Luisa Earle, Amberly Soto, and Merrick Williams

Thursday evening, May 31, 2018, at 8 | Friday, June 1, 2018, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

On The Town in Concert

Cast of Characters
(in order of appearance)

First Workman ..... Marc Kudisch
Ozzie ..... Andy Karl
Chip ..... Christian Dante White
Gabey ..... Brandon Victor Dixon
Ivy Smith ..... Georgina Pazcoguin
Hildy Esterhazy ..... Megan Lawrence
Claire De Loone ..... Laura Osnes
Madame Maude P. Dilly ..... Andrea Martin
Pitkin W. Bridgework ..... Marc Kudisch
Lucy Schmeeler ..... Megan Sikora
Diana Dream ..... Andrea Martin
Dolores Dolores ..... Andrea Martin

Ensemble: Kim Fauré | Robert Hartwell | Anne Horak | Kevin Munhall
Jeffrey Schecter | Eric Sciotto | Megan Sikora | Dennis Stowe
Erica Sweany | Lara Seibert Young

ACT I

Overture
I Feel Like I'm Not Out of Bed Yet [Three Workmen, Men's Quartet]
New York, New York [Gabey, Chip, Ozzie]
Presentation of Miss Turnstiles [Announcer and Ivy Smith]
Gabey's Comin' [Ozzie, Chip, Gabey, Women's Chorus]
Come Up to My Place [Hildy and Chip]
Carried Away [Claire and Ozzie]
Lonely Town [Gabey]
Lonely Town Pas de Deux
Carnegie Hall Pavane [Ivy, Madame Dilly, Women's Chorus]
I Understand [Pitkin]
Carried Away Tag [Claire and Ozzie]
I Can Cook Too [Hildy]
I Can Cook Too Encore [Hildy]
Lucky to Be Me [Gabey and Chorus]
Times Square: Finale Act I

INTERMISSION

ACT II

Entr'acte
So Long, Baby [Women's Chorus]
I Wish I Was Dead [Diana Dream]
I Understand [Pitkin]
Conga Cabana
I Wish I Was Dead [Dolores Dolores]
Ya Got Me [Hildy, Claire, Ozzie, Chip]
I Understand [Pitkin]
Slam Bang Blues
I Understand (Pitkin's Song) [Pitkin]
Subway Ride and Imaginary Coney Island
The Great Lover Displays Himself
Pas De Deux
Some Other Time [Claire, Hildy, Ozzie, Chip]
The Real Coney Island
Finale, Act II [Ozzie, Gabey, Chip, Hildy, Claire, Ivy, Three Sailors and Company]

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Among Those Present (May 31): 1000 Southern Artery Senior Citizens Center; Linden Ponds

Among Those Present (June 1): Harvard Business School; Hillside Middle School; Simmons College; Emmanuel College; Wheelock College; Bentley University; Harvard Medical School; Winnacunnet High School Music; Bow HS Music Dept. Senior Class

KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

THE BOSTON POPS ORCHESTRA

Saturday evening, June 2, 2018, at 8

CHARLES FLOYD conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

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GOSPEL NIGHT AT POPS

Coronation March	Tchaikovsky
Cinema Paradiso	Morricone-Calandrelli
Jubilee 350 Fanfare	Williams
I Have A Dream PHILIP LIMA, baritone	Hoiby

INTERMISSION

Presenting
MELINDA DOOLITTLE

In the Garden	Miles-Gray
The Blood Will Never Lose Its Power	Crouch-Knight
Can't Nobody Do Me Like Jesus	Crouch-Knight
Bridge Over Troubled Water	Simon-Gray
I've Got A Feeling	trad.-Gray

INTERMISSION

Presenting
THE BOSTON POPS GOSPEL CHOIR

Brother Dennis L. Slaughter, Artistic Director | Norris V. Welch, Choir Manager
Jerome Kyles piano | Dennis Montgomery, organ | Wayne Pittman, bass | Sean Skeete, drums

Unto God — Jones-Floyd
DAVID GRANDY

Better — Walker-Floyd
SUZANNE BUELL

Hello Fear — Franklin-Floyd
Oh Happy Day — Hawkins-Floyd
MS. DOOLITTLE and MR. LIMA

Special thanks to Lori Mays-Harper, Sharon Molden, and Carl Corey

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Among Those Present: Brewster Baptist Church; Macy's

GOSPEL AND BLUES MUSIC: ARE THEY RELATED?

BY DENNIS L. SLAUGHTER

There is a well-documented history of American music that connects all of sacred music through scriptures. The sacred music of African Americans, both musically and thematically, has the added elements of social justice and empowerment. The musical connections emerged from the way that hymns of the Protestant church influenced Negro spirituals, which influenced blues, which influenced gospel. The social justice themes are connected through the enduring social struggles of African Americans. Gospel Night 2018 represents a unique opportunity for showcasing African American sacred music, both musically and thematically.

The journey from hymns to spirituals, to blues, and to gospel began in the late nineteenth and early twentieth century. The Father of Gospel Music, Thomas A. Dorsey (1899-1993), was a blues man, being the accompanist for Ma Rainey. Thomas Dorsey was influenced by hymns and used them as a basis for developing gospel songs. One of Dorsey's most famous gospel songs is "Precious Lord, Take My Hand," which is closely connected to the hymn tune "Maitland." The lyrics, however, were based solely on Dorsey's own personal struggles at the time and had little to do directly with scriptures. Dorsey's training and work in the blues industry served as a basis for writing text that was directly reflective of one's conditions. Blues legend Muddy Waters once said, "The blues was born behind a mule." This sentiment bore out the notion that blues spoke of the oppressed social conditions of the African American who worked hard yet had to find a way to bring some entertainment and normalcy to life.

The foundations of blues and gospel music, to say nothing of their interconnection, make American music unique. From blues and gospel, we get the contemporary music of America.

Edwin Hawkins, who died on January 15, 2018, at age 74, was considered by many to be the Father of Contemporary Gospel Music. As Neil Genzlinger wrote in *The New York Times* obituary for Hawkins, "[he] merged gospel and secular sounds in a career highlighted by the accidental crossover hit 'Oh Happy Day' in 1969....Mr. Hawkins was sometimes criticized by gospel purists for sounding too commercial and for unleashing a trend that

The Father of Gospel Music, Thomas A. Dorsey

has only led to more intermingling of styles, like gospel rap. In a 1991 interview with *USA Today*, he responded to those complaints. 'Some of it sounds very worldly,' he acknowledged of his music and what had come after, 'but if the lyrics speak about the Lord, it's still gospel.'" At this year's "Gospel Night at Pops," the Boston Pops Gospel Choir sings "Oh Happy Day" as a memorial tribute to Edwin Hawkins.

The difficult lives led by enslaved Africans during the development of this country featured indoctrination in the Christian faith. Going to church offered an opportunity to learn about the Bible. Interestingly, the lessons taught were mostly taken from the Pauline letters of the New Testament. There are many lessons from St. Paul's letters concerning servitude to one's master and the gentleness of Jesus. Despite that teaching, the Africans developed great interest in the Old Testament stories that prominently featured God's ability to liberate His people from bondage. Combining African rhythms and harmonies with messages of hope from the Old Testament, many of the so-called "Negro spirituals" were created. There were, of course, many Negro spirituals that featured Jesus and the Pauline letters, but the Old Testament themes of hope gained popularity. Because the enslaved Africans were often banned from using musical instruments, they created complex vocal harmonies. Eventually, these harmonies became the basis for blues, gospel music, and jazz.

Spirituals played a major role in teaching the Holy Scriptures; hence, the prominence of the spirituals made them powerful in ensuring strong religious faith. With the prominence and popularity of blues and gospel music throughout the world, it is with pleasure that this year's "Gospel Night at Pops" program, which showcases both, is presented. It is hoped that you will enjoy both the musical and thematic threads and understand better the kinship that they share.

Edwin Hawkins, who appeared with his brother, Bishop Walter Hawkins, and The New Edwin Hawkins Singers at 2009's Gospel Night at Pops, was a trailblazing force in the evolution of the contemporary gospel sound. (top)

Charles Floyd has led more than twenty "Gospel Night at Pops" concerts. (bottom)

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MATTHEW ANDERSON

Matthew Anderson has been praised for performances in oratorio, opera, and musical theater. An accomplished interpreter of Bach's music, Mr. Anderson sings regularly as a soloist in Boston's renowned Emmanuel Music Bach Cantata Series. Acclaimed for his portrayals of the Evangelists in Bach's Passions, which he has performed throughout the United States, Mr. Anderson is a two-time prizewinner in the American Bach Society Competition and winner of the second prize in the Oratorio Society of New York Solo Competition. Recent performances from his varied repertoire include Handel's *Acis and Galatea* (Damon) with the Mark Morris Dance Group; Bach's *Coffee Cantata* with Boston Baroque; Mozart's Requiem with the National Chorale at Avery Fisher Hall; Stravinsky's *Renard* at Tanglewood and the Mostly Mozart Festival with the Mark Morris Dance Group; Handel's *Messiah* with the Masterwork Chorus at Carnegie Hall; John Harbison's *Winter's Tale* with the Boston Modern Orchestra Project; Haydn's *Creation* and Bach's *Saint John* Passion and *Christmas Oratorio* (Evangelist) with Emmanuel Music; Britten's *Serenade* with Discovery Ensemble; *A Little Night Music* (Mr. Erlanson) with Emmanuel Music; and Britten's *Les Illuminations* with the Orchestra of Indian Hill. Mr. Anderson has sung under conductors Masaaki Suzuki, Nicholas McGegan, Paul Goodwin, Harry Christophers, Martin Pearlman, John Harbison, Craig Smith, Julian Wachner, and Laurence Cummings. He has appeared as soloist with such ensembles as the Handel and Haydn Society, Boston Baroque, the Carmel Bach Festival, the Aldeburgh Festival, the Buffalo Philharmonic Orchestra, and the Handel Choir of Baltimore. Also recognized as a gifted performer of the American songbook, Mr. Anderson has won high praise for his performances with Keith Lockhart and the Boston Pops in *Carousel* (Enoch Snow), *A Richard Rodgers Celebration*, and *An Evening of Cole Porter.* Matthew Anderson spent two seasons as a Vocal Fellow at the Tanglewood Music Center and was a Lorraine Hunt Lieberson Fellow with Emmanuel Music. He also trained in the James Collier Apprentice Artist Program at Des Moines Metro Opera, the Britten-Pears Young Artist Programme, and the Cincinnati Opera Resident Ensemble. A Kansas native, he lives in Boston, where he studied Classics at Harvard and voice at the New England Conservatory. Visit www.MatthewAndersonTenor.com for more information.

TERESA WINNER BLUME

Lyric coloratura soprano Teresa Winner Blume makes her Boston Pops debut this season performing music by Leonard Bernstein. Ms. Blume's performance career spans opera, oratorio, art song recital, musical theater, concert, and commercial work. A notable non-traditional engagement was performing Schubert *Lieder* in Boston's Museum of Fine Arts historic performance art installation of *Lee Mingwei: Sonic Blossom,* a project that has since been mounted at art institutions all over the world. Other recent performances include *Company* (The Lyric Stage Company of Boston, Moonbox Productions), *Sweeney Todd* (The Lyric Stage Company of Boston), *Into the Woods* (The Lyric Stage, Elliot Norton Award, IRNE Award), *Floyd Collins* (Moonbox), *The Mikado* (Opera Carolina, Piedmont Opera, Lyric Stage), and a concert version of *Le nozze di Figaro* conducted by Grant Llewellyn at the North Carolina Symphony. Favorite past roles include Adina in *L'Elisir d'amore*, Miss Wordsworth in *Albert Herring*, Yum-Yum in *The Mikado*, Miranda in Hoiby's *The Tempest*, and Maria in *West Side Story*. Concert engagements include appearances with the North Carolina Symphony, New England Light Opera, and American Classics, and solo performances in *Carmina burana*, Brahms's *German Requiem*, and Mahler's Symphony No. 4. She also frequently collaborates with composers in workshop presentations and recordings of new works through the New Opera and Musical Theatre Initiative (NOMTI). Her skill and artistry has been recognized in such competitions as the New York Oratorio Society Solo Competition (semi-finalist, 2015), the Peter Elvins Competition (semi-finalist, 2015); and in National Association of Teachers of Singing Artist Awards (national semi-finalist, 2010). Originally from North Carolina, Teresa Blume holds degrees from the University of Illinois and from the Eastman School of Music, continuing her training with Central City Opera in Colorado, Brevard Music Center's Janiec Opera Center, Operafestival di Roma, and as a Resident Artist with Opera Carolina. A passionate educator, voice instructor and director, Ms. Blume serves as Head of Voice at Walnut Hill School for the Arts, an international boarding arts high school in Natick, Massachusetts. Her solo album, *Lullabies for Leyna*—featuring peaceful art songs, traditional folk, and musical theater selections—was recorded while expecting her first child and is available through her website. She would like to thank her parents, husband, and daughters for their constant support and encouragement.

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AIMEE DOHERTY

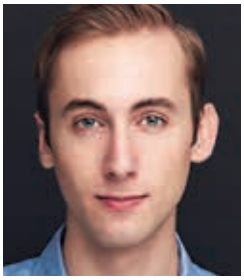
As a lifelong Massachusetts resident, Aimee Doherty is making her Boston Pops debut this season singing in Leonard Bernstein tribute concerts under Keith Lockhart's direction. Her first-ever musical theater role was playing Ruth in Bernstein's *Wonderful Town*, and she received an Elliot Norton Award in 2014 for her portrayal of Claire de Loone in *On the Town* at Lyric Stage. Earlier this season Aimee appeared as Gussie Carnegie in the critically acclaimed production of *Merrily We Roll Along* at the Huntington Theatre. Additional recent Boston credits include *Sunday in the Park with George* and *A Little Night Music*, also at the Huntington; *She Loves Me* at Greater Boston Stage; and *Cabaret* at Moonbox Productions. Ms. Doherty received Elliot Norton Awards for outstanding performance by an actress in a musical playing Velma in *Hairspray* (Wheelock), the Witch in *Into the Woods*, and Eleanor in *Far From Heaven* (SpeakEasy Stage), and an IRNE Award for playing Luisa in *Nine* (SpeakEasy Stage).

DAVID MCFERRIN

Baritone David McFerrin has won critical acclaim in a wide variety of repertoire. His solo concert engagements have ranged from Monteverdi's *Vespers of 1610* at St. Mark's Basilica in Venice to the music of Cole Porter with the Boston Pops. Past performances include a Carnegie Hall debut with Gustavo Dudamel and the Israel Philharmonic, and engagements with the Cleveland Orchestra, North Carolina Symphony, San Antonio Symphony, Miami's Seraphic Fire, Cleveland's Apollo's Fire, New York's TENET, as well as Boston's Handel and Haydn Society and A Far Cry. In 2016 Mr. McFerrin was a runner-up in the Oratorio Society of New York's Lyndon Woodside Solo Competition. This season he rejoins Handel and Haydn and TENET, debuts with Arion Baroque Orchestra in Montreal, and is featured in the Cape Symphony's opera gala. Mr. McFerrin also performs throughout the Northeast and in the UK with the Boston-based renaissance ensemble Blue Heron. A mainstay of the Boston opera scene, he has sung on many other leading stages in the United States and Europe. A former Emerging Artist with Boston Lyric Opera, he has performed numerous roles with that company, including King Mark in Martin's *The Love Potion*, Pallante in Handel's *Agrippina*, and the Officer in Philip Glass's *In the Penal Colony*. This season he creates the role of Dr. Ferguson in BLO's world premiere of Julian Grant's *The Nefarious, Immoral but Highly Profitable Enterprise of Mr. Burke & Mr. Hare*. Last season Mr. McFerrin made his Boston Baroque debut as Achilla in Handel's *Giulio Cesare*. He has also sung with Florida Grand Opera, Santa Fe Opera, Seattle Opera, Sarasota Opera, and the Rossini Festival in Wildbad, Germany. Additional roles include Aeneas in *Dido and Aeneas*, Guglielmo in *Così fan tutte*, Taddeo in *L'Italiana in Algeri*, and the title role in Britten's *Noye's Fludde*. An avid recitalist and chamber musician, Mr. McFerrin has performed at the Caramoor Festival, the Steans Institute at the Ravinia Festival, New York Festival of Song, Five Boroughs Music Festival, and the Marlboro Music Festival in Vermont. Recently he co-curated and performed a program

of songs from World War I, which was presented in Massachusetts and New Hampshire, and is part of an upcoming series at the Cosmos Club in Washington, D.C. David McFerrin holds degrees from Carleton College, Cincinnati College-Conservatory of Music, and the Juilliard School. In 2008 he won second place in the Metropolitan Opera National Council New England Region, and was awarded a Richard F. Gold Career Grant from the Shoshana Foundation.

ANDREW TIGHE

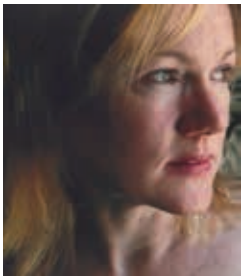


Andy Tighe is honored to collaborate again with Keith Lockhart and the Boston Pops after performing together at the Boston Marathon Tribute Concert in 2014. A native of North Reading, Massachusetts, and an alumnus of the Boston Conservatory, Mr. Tighe now lives in New York City. He has gone on to star in numerous regional productions around the country, including *A Christmas Carol*, *The Sound of Music* (North Shore Music Theatre), *Fallen Skies* (NYCFringe), *My Fair Lady* (New Bedford Festival Theatre), *Thoroughly Modern Millie* (Reagle Music Theatre; OnStage Theatre Award), *The Producers* (Theatre by the Sea), *Funny Girl* (Arrow Rock Lyceum), and *For Tonight* (Goodspeed Opera House). As a lifelong fan of Leonard Bernstein, Andy is fulfilling a dream by singing the legend's works alongside the Pops and sends enormous thanks to Peter Mansfield and Keith Lockhart for this thrilling opportunity.

PAULA PLUM

A founding member of Actors' Shakespeare Project. Paula Plum has been artistic director of WGBH's *A Christmas Celtic Sojourn* since its inception in 2003, touring concerts throughout New England during the holiday season. She has directed in Paris, New York, and Boston and is the 2009 recipient of the Fox Actor Fellowship. While she is best known to Boston audiences as an actress, Ms. Plum is also a playwright, teacher, and acting coach. Her most recent play, *What Lips My Lips Have Kissed*, explores the passions and peccadilloes of poet Edna St. Vincent Millay. Paula Plum is the recipient of the Elliot Norton Award for Sustained Excellence, five IRNE awards, and three Elliot Norton Awards for Best Actress; she was the 2003 Distinguished Alumna of Boston University's College of Fine Arts. She has appeared on several previous occasions with the Boston Pops, as actress and narrator. Visit paulaplum.com for more information.

KATHLEEN MARSHALL



Kathleen Marshall's Broadway credits include *In Transit*, *Nice Work If You Can Get It*, *Anything Goes*, *The Pajama Game*, *Wonderful Town*, *Living on Love*, *Grease*, *Little Shop of Horrors*, *Follies*, *Seussical*, *Kiss Me, Kate*, *1776*, and *Swinging on a Star*. Off-Broadway and regional credits include *Two Gentlemen of Verona* (NYSF), *Saturday Night* (Second Stage), *Love's Labor's Lost* (Old Globe), *Mamma Mia!* (Hollywood Bowl), *My Paris* (Long Wharf), *Ever After* (Paper Mill), *Diner* (Signature Theatre), and *The Unsinkable Molly Brown* (St. Louis MUNY). At City Center Encores! her four seasons as artistic director included productions of *The Band Wagon, I'm Getting My Act Together...*, *Bells Are Ringing*, *Carnival*, and *Babes in Arms*. She was the choreographer for the film *My Week with Marilyn* and directed and/or choreographed television productions of *Once Upon a Mattress* and *The Music Man* (Emmy nomination), as well as episodes of the CBS series *2 Broke Girls*. She has received three Tony Awards (out of nine nominations), three Drama Desk Awards, three Outer Critics Circle Awards, the Astaire Award, the George Abbott Award, the Smith College Medal from her alma mater, and the Pennsylvania Governor's Award for the Arts, and she has been named a Distinguished Daughter of Pennsylvania. Kathleen Marshall is an associate artist of Roundabout Theatre Company and a member of the Executive Board of the Stage Directors and Choreographers Society. For Scott, Ella, and Nathaniel.

DAVID CHASE

David has been music director, supervisor, and/or arranger for more than thirty Broadway productions, including eight with longtime collaborator Kathleen Marshall. He's had a twenty-year relationship with the Boston Pops and Tanglewood Festival Chorus, and his arrangement of "The Twelve Days of Christmas" has become a perennial favorite. He has provided many arrangements for the Kennedy Center Honors, Radio City Music Hall (where he spent many years as music director), EssentialVoices-USA (including the upcoming *Washington Women*), and TV's *Crazy Ex-Girlfriend*, and has served as music director for several productions at Lyric Opera of Chicago and NBC's live performances of *The Sound of Music* and *Peter Pan* (garnering Emmy nominations for both). In addition, he earned a Grammy nomination for the cast album of *Nice Work If You Can Get It.* David Chase, who holds a biology degree from Harvard, lives in New York City with his wife, actress Paula Leggett Chase, and his two sons, Kyler and Dashiell.

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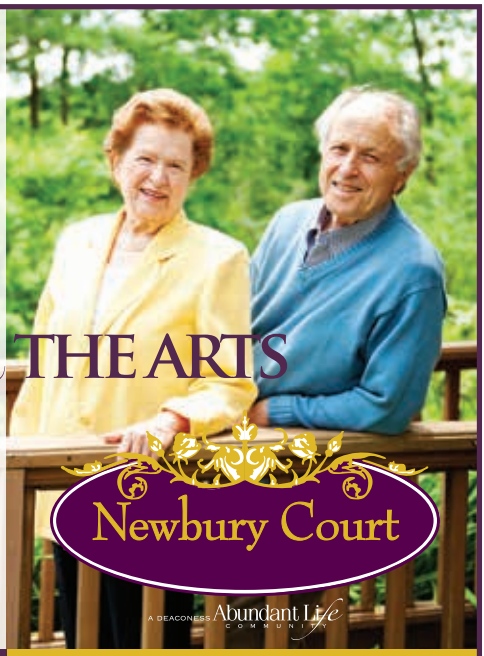

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BRANDON VICTOR DIXON

Brandon Victor Dixon currently co-stars as Terry Silver on the Starz hit series *Power*. He most recently starred as Judas in NBC's *Jesus Christ Superstar Live* and as Aaron Burr in Broadway's *Hamilton*. Previous Broadway credits include Eubie Blake in *Shuffle Along* (Tony Award nomination), Berry Gordy in *Motown The Musical* (Grammy and Drama League Award nominations), and Harpo in *The Color Purple* (Tony Award nomination). He was Simba in the national tour of *The Lion King*. Off-Broadway credits include *F**king A*, *Rent*, and *The Scottsboro Boys* (Lucille Lortel, Drama League, Outer Critics Circle, and Laurence Olivier Award nominations). On television he has been seen in *Law & Order: Criminal Intent*, *One Life to Live*, and *The Good Wife*. Raised in Maryland, Brandon Victor Dixon is a graduate of Columbia University and the co-founder of WalkRunFly Productions. @brandonvdixon

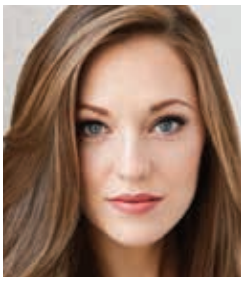
ANDY KARL

Andy Karl has recently completed work on the ABC pilot *Staties* and the feature *Faraway Eyes*. His run on the highly popular Broadway production of Tim Minchin's *Groundhog Day* (directed by Matthew Warchus) began with a sold-out run at London's Old Vic. His performance as the now iconic Phil Connors has won Karl the Drama Desk Award, Laurence Olivier Award (both for Best Actor in a Musical in 2017) and landed him his third Tony nomination. In television, Andy is well-known for his one-year stint on the legendary Dick Wolf show, *Law & Order: SVU*, as Lieutenant Mike Dodds. Prior to that, Andy had a recurring role on ABC's *Forever* and was seen opposite Michael Douglas and Diane Keaton in the feature film *And So It Goes*, directed by Rob Reiner. Additional screen credits include *Joyful Noise* opposite Queen Latifah and Dolly Parton, and *New York, I Love You*. Other notable theater credits include winning the Outer Critics Circle Award and nominations for Tony, Drama Desk, and Drama League awards for his starring role opposite Kristin Chenoweth in the Broadway revival of *On the 20th Century*. For his critically acclaimed performance as Rocky Balboa in the Broadway musical *Rocky*, Andy Karl was nominated for Tony, Drama Desk, Outer Critics Circle, and Drama League awards. He also starred in the revival of *The Mystery of Edwin Drood* (Drama Desk nomination), *9 to 5*, *Legally Blonde* (ACCA Award), *The Wedding Singer*, *Saturday Night Fever*, *Romeo and Bernadette* (Carbonell nomination), *Cats*, Disney's *On The Record*, and *Tommy*.

MEGAN LAWRENCE

Megan Lawrence won critical acclaim on Broadway as Gladys in the Tony Award-winning revival of *Pajama Game*. She starred opposite Harry Connick, Jr., and garnered a Tony Award nomination for Best Featured Actress in a Musical, a Drama League nomination for Distinguished Performance, and an Outer Critics Award Nomination for Outstanding Featured Actress in a Musical. Most recently, she starred as Louise in the Roundabout Theatre's Broadway production of *Holiday Inn* at Studio 54. The show was also filmed live, shown on PBS's *Great Performances*, and released in cinemas. She originated the role of Little Becky Two-Shoes in the Broadway and Off-Broadway productions of *Urinetown* and later went on to play the role of Little Sally. She made her Broadway debut as Eponine in *Les Misérables* and was seen as Claude's Mother in the Tony Award-winning Broadway revival of *Hair*. Off-Broadway she starred as Gloria Thorpe in the New York City Center's Encore Series production of *Damn Yankees* with Sean Hayes and Jane Krakowski. Some of her other favorite roles include Lucetta in *Two Gentlemen of Verona* at the Delacorte Theater, Charlotte in *Flora the Red Menace* at Jason Alexander's Reprise Company in Los Angeles, and Frenchy on the national tour of *Grease*. Megan began her career in her hometown of Baltimore and the Washington, D.C., region. She performed often at D.C.'s Signature Theater where she won a Helen Hayes Award for her portrayal of Little Red Riding Hood in *Into The Woods* and was also nominated for Helen Hayes Awards for Marta in *Company* and Sally in *Cabaret*. She's married to Kevin Kern and they have four kids together.

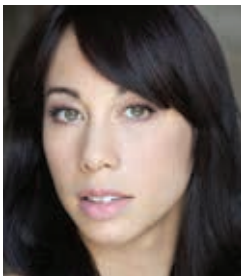
LAURA OSNES



Laura Osnes most recently starred in the Tony Award-winning Broadway musical *Bandstand* (Drama Desk and Drama League nominations), which will be screened in movie theaters this June by Fathom Events. She previously appeared on Broadway as Cinderella in *Rodgers + Hammerstein's Cinderella* (Drama Desk Award; Tony, Outer Critics Circle, Drama League, and Astaire nominations), Bonnie Parker in *Bonnie and Clyde* (Tony Award nomination), Hope Harcourt in the Tony-winning revival of *Anything Goes* (Drama Desk, Outer Critics Circle, and Astaire Award nominations), Nellie Forbush in Lincoln Center Theater's production of *South Pacific*, and Sandy in the most recent revival of *Grease*. Other New York/regional credits include *Crazy For You* (Manhattan Concert Productions), *The Blueprint Specials* (Public Theatre), *The Threepenny Opera* (Drama Desk Award nomination) at the Atlantic Theater Company; City Center Encores! productions of *The Band Wagon*, *Randy Newman's Faust*, and *Pipe Dream*; *The Sound of Music* in concert at Carnegie Hall; *Carousel* opposite Steven Pasquale at Lyric Opera of Chicago, and *Broadway: Three Generations* at the Kennedy Center. On television, she has been seen on the CBS series *Elementary*, in the HBO pilot *The Miraculous Year*, *Live from Lincoln Center: Bernstein On Broadway*, *Sondheim: The Birthday Concert*, HBO's documentary *Six By Sondheim, A Capital Fourth* (PBS, 2017), and the Kennedy Center Honors salutes to Barbara Cook (2011) and Dustin Hoffman (2012). Her

many concerts and cabarets include performing with Michael Feinstein, the New York Philharmonic, the New York Pops, the Mormon Tabernacle Choir, the Boston Pops, the San Francisco Symphony, and the National Symphony Orchestra, as well as appearing in such venues as Carnegie Hall, Café Carlyle, 54 Below, Lincoln Center, NJPAC, the Smith Center in Las Vegas, and Orchestra Hall in Minneapolis. In addition to being heard on several cast recordings, Laura has released two solo albums, *Dream A Little Dream: Live at The Café Carlyle* and *If I Tell You: The Songs of Maury Yeston.* Laura Osnes made her Boston Pops debut in June 2016 in a program entitled "The Golden Age of Broadway."

GEORGINA PAZCOGUIN



Known as "The Rogue Ballerina," Georgina Pazcoguin is a soloist with New York City Ballet. A two-time Chita Rivera Award nominee for outstanding dancer (in different categories) in 2017, Ms. Pazcoguin has emblazoned her unique mark on the dance world through years of performing at Lincoln Center, on Broadway, and around the world. In addition to her extensive repertory at NYCB—where one of her roles was Anita in *West Side Story*—some of her film and Broadway credits include the award-winning film *New York Export Opus Jazz*, Ivy in the 2014 Broadway revival of *On the Town*, and originating the role of Victoria in the 2016 Broadway revival of *Cats*. Georgina Pazcoguin is a passionate activist for several foundations—The Orphaned Starfish, Arteamor, and the Hidden Tears Project—using ballet as a universal language tool to raise awareness and effect social change. For more information and future schedule, visit GeorginaPazcoguin.com/Instagram @Georgina_Pazcoguin.

CHRISTIAN DANTE WHITE

Christian Dante White is currently in the Tony Award-winning Broadway revival of *Hello, Dolly!* originally starring the legendary Bette Midler and currently starring Broadway superstar Bernadette Peters in the title role. Prior to that, he had the distinct honor of working with George C. Wolfe and Savion Glover in *Shuffle Along* on Broadway, as well as appearing in the hit Broadway production of *The Book of Mormon.* Christian made his Broadway debut in the original production of *The Scottsboro Boys*, originating the roles of Charlie and Victoria. He was in the Broadway national tours of *Motown the Musical* and *The Book of Mormon*, and was part of the Las Vegas Broadway production of *Jersey Boys*. Christian's New York theater credits include the lead role of Scarecrow in *The Wiz*, as well as *Lost In the Stars* and *Cotton Club Parade* at City Center Encores. He shot the Michael Patrick King pilot *A Mann's World* starring Don Johnson for NBC playing series regular Snap. Christian is beyond excited to fulfill his childhood dream of performing alongside the legendary Boston Pops in such an iconic role. He extends his love and gratitude to Mom, Boo, Tosh, Aunt Maggie, Alison, and Headline Talent Agency, and dedicates this show to TT, Ola, Uncle Buck, and Lisa.

Artist biographies continue on page 45.

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August 15 Sounds of the Sea

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Camp Harbor View; Boys & Girls Clubs of Boston; Conservatory Lab Charter School

Music of Bernstein, Tchaikovsky, and Beach

August 29 Mercury Orchestra

Channing Yu, *Music Director*

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MARC KUDISCH

Marc Kudisch is a three-time Tony Award nominee, Drama Desk Award-winner, and two-time Outer Critics Circle Award nominee. On Broadway he has been seen in *Finding Neverland* (Charles Froman/Hook), Hand to God (Pastor Greg), *9 to 5* (Franklin Hart), *Chitty Chitty Bang Bang* (Baron Bomburst), *The Apple Tree* (Roundabout Theatre), *Assassins* (The Proprietor, Roundabout Theatre), *Thoroughly Modern Millie* (Trevor Graydon), *Bells Are Ringing* (Jeff Moss), LaChiusa's *The Wild Party* (Jackie, Public Theater), *The Scarlet Pimpernel* (Chauvelin), *High Society* (George Kittredge), Disney's *Beauty and the Beast* (Gaston), and *Joseph and the Amazing Technicolor Dreamcoat* (Reuben). Recent Off-Broadway credits include *Hey Look Me Over* (Encores), *F****** A* and *The Wayside Motor Inn* at the Signature Theatre, *Hand to God* at MCC, *The Holiday Guys* (co-creator) at the York Theatre, *The Blue Flower* at Second Stage, and *A Minister's Wife* and *The Glorious Ones* at Lincoln Center. Among his recent regional credits are *The Unsinkable Molly Brown* at MUNY, *Hamlet* at Yale Rep; *Tartuffe* at Westport Playhouse; Terrence McNally's *Golden Age* at the Kennedy Center; Ricky Ian Gordon's *Sycamore Trees* (Helen Hayes award), Michael John Lachusia's *The Highest Yellow*, and *The Witches of Eastwick* (Helen Hayes award), all for the Signature Theatre in Washington, D.C. On the opera stage he has appeared in *A Little Night Music* and *The Pirates of Penzance* for New York City Opera, *A Little Night Music*, *Anatomy Theatre*, and *Wonderful Town* at Los Angeles Opera, and *The New Prince* (Henry Kissinger) for the Dutch National Opera in Amsterdam. Film and television credits include *Late Night* (Billy Kastner), *The Tick* (Commander Ty Rathbone), *Billions* (Dr. Gus), *Mindhunter* (Roger Wade), *Limitless*, *House of Cards* (Senator Henry Mitchell), *Unforgettable*, *Person Of Interest*, *27 East* (pilot), *Gossip Girl*, *Blue Bloods*, *Smash*, *Sex and the City*, *Bye Bye Birdie* (Conrad, ABC-TV), *Break In* (Val), and *All My Children*.

ANDREA MARTIN

Andrea Martin is a multi-talented award-winning actress, whose work transcends all mediums. For her show-stopping performance in the Broadway revival of *Pippin*, she won the Tony, Drama Desk, Outer Critics Circle, and Elliot Norton awards for Best Featured Actress in a Musical. She quickly followed this by receiving the Outer Critics Circle Award for Outstanding Featured Actress for her work in James Lapine's Broadway adaptation of Moss Hart's *Act One*, which also aired on PBS. Her most recent Broadway appearance, in the hit revival of *Noises Off*, earned her another Tony Award nomination. Her previous Broadway credits include *Exit the King* (Drama Desk and Outer Critics Circle Award nominations) opposite Geoffrey Rush and Susan Sarandon; Frau Blucher in Mel Brooks's *Young Frankenstein* (Tony and Drama Desk nominations); Aunt Eller in *Oklahoma!* (Tony, Drama Desk, and Outer Critics Circle Award nominations); The Old Lady in *Candide* (Tony and Drama Desk Award nominations); and Alice in *My Favorite Year* at Lincoln Center Theater, for which she won Tony, Drama

Desk and Theatre World awards. She tours North America with her one-person show, *Final Days! Everything Must Go!!* Andrea Martin received two Emmy Awards for writing and an Emmy Award nomination for Best Supporting Actress in a Variety Series for her work on the legendary sketch comedy show *SCTV*. She also received a special Emmy Award for her contributions on *Sesame Street* and she had her own special for Showtime, *Andrea Martin, Together Again*. She starred in the NBC/Shaw series *Working the Engels*, for which she was nominated for ACTRA and CSA awards. She was also seen as one of the stars of the NBC live event broadcast of *Hairspray Live!* Ms. Martin recently filmed the third and final season of the critically acclaimed *Difficult People*. The second season of her hit comedy series *Great News*, written by Tracey Wigfield and produced by Tina Fey, recently aired on NBC. Currently, she can be seen in the CBS All Access series *The Good Fight*. Andrea Martin's film appearances include *Club Paradise*, *Wag the Dog*, *The Producers*, *Hedwig and the Angry Inch*, *All Over the Guy*, *Night at the Museum 3*, *My Big Fat Greek Wedding* (SAG Award nomination for Best Ensemble and People's Choice Award), and its sequel *My Big Fat Greek Wedding 2*. She will be seen this year on the big screen, starring in the films *Little Italy* and *Diane*. Her critically acclaimed book, *Lady Parts*, was released by Harper Collins.

"ON THE TOWN" ENSEMBLE

Kim Fauré is beyond honored to make her Boston Pops debut! Kim was most recently seen in the Broadway revival of *Cats* as Demeter and as Gabrielle (the not-so-evil stepsister) on the national tour of *Cinderella*. Her other Broadway credits include *Anything Goes*, *Nice Work If You Can Get It*, *Cinderella*, and *Bullets Over Broadway*. Kim has also been seen on CBS's *Elementary* and HBO's *Show Me A Hero*. Some of her favorite regional credits include Music Theatre of Wichita's *Kiss Me, Kate* (Lois/Bianca), *The Producers* (Ulla), *Smokey Joe's Café* (Delee), *Curtains* (Bambi), and *Cats* (Bombalurina). A graduate of Oklahoma City University's School of American Dance and Arts Management, Kim Fauré grew up dancing at the Washington School of Ballet and the Kirov Academy. Boston Pops concerts were her grandmother's absolute favorite night on the town, so this is a very special opportunity! Endless, endless thanks to Kathleen Marshall and David Chase who took a chance on me when I first moved to the city and made every dream of mine come true. Love always to my amazing family, to my glorious husband, Danny, and to my grandparents, who I know are beaming with joy!

Robert Hartwell has been seen on Broadway in *Cinderella*, *Motown the Musical*, *Nice Work If You Can Get It*, and *Hello, Dolly!* with Bette Midler, as well as the national tours of *Motown* and *Dreamgirls*. He is a *magna cum laude* graduate of the University of Michigan's musical theatre department, where he studied under George Shirley. He is also the founder of The Broadway Collective. @sirroberttakespics

Anne Horak has been seen on Broadway in *Chicago* (Roxie) and *White Christmas*; she was Inga in the national tour of *Young Frankenstein*. Other New York credits include *Crazy For You* (Manhattan Concert Productions at Lincoln Center), *The Merry Widow* (Metropolitan Opera), and *Music in the Air* (City Center Encores!). Regionally she has been seen as Gretchen in *Boeing-Boeing*, Bambi Bernét in *Curtains* (both at Paper Mill Playhouse), Carol Heathrow in *Diner* (Delaware Theatre Company), April in *Company* (Bucks County Playhouse), May Milton in *My Paris* (Long Wharf Theatre), Shelby in *Steel Magnolias* (North Carolina Theatre), Polly Baker in *Crazy For You* (Sacramento Music Circus), Hope in *Anything Goes* (Taipei National Theatre), and Billie Bendix in *Nice Work If You Can Get It* (Music Theatre of Wichita). Her television and film credits include *The Irishman*, *Forever*, *Royal Pains*, *A Gifted Man*, *Eye Candy*, and *Law & Order: SVU*. She holds a BFA from the University of Michigan.

Kevin Munhall has appeared on Broadway in *Anastasia*, *Allegiance*, and *Anything Goes*; he was in the pre-Broadway run of *Roman Holiday*. His Off-Broadway credits include engagements at Carnegie Hall, City Center Encores!, and Avery Fisher Hall. He performed on the tour of *Dirty Dancing* and regionally has been seen at the Hartford Stage, the Old Globe, the Paper Mill Playhouse, Music Theatre of Wichita, Walnut Street Theatre, and Ogunquit Playhouse. A graduate of the University of Michigan, he has appeared on the television series *One Life to Live* and *Smash*. @kmunny316. Love to my wolfpack. Thanks, as always, to Kathleen Marshall. Alláh-u-Abhá!

Jeffrey Schecter, aka "Shecky," is probably best-known for recreating the role of Mike Costa ("I Can Do That") in the Broadway revival of *A Chorus Line* and can be seen winning that role in the documentary *Every Little Step*. Other Broadway credits include *Fiddler on the Roof*, *Nice Work If You Can Get It*, *The Pajama Game*, *Wonderful Town*, Disney's *Beauty and the Beast*, *Anything Goes*, *Guys and Dolls*, and *People in the Picture*. Jeff is also enjoying a successful TV career and most recently wrapped a recurring role on the new Showtime series, *Escape at Dannemora*, directed by Ben Stiller. Other TV and film credits include *The Good Fight*, *Elementary*, *Person of Interest*, *Boardwalk Empire*, *Farm Girl in New York*, and *Tyco Parks the Car*. In his spare time (ha!), Jeff teaches dance and theater to kids of all ages with his wife, Melissa, and their company I Can Do That NYC! This is all fun and wonderful, but make no mistake, his best credits are his kids, Helena and Mattias! Special thanks to Kathleen Marshall for this great opportunity! @sidekickshecky, www.jeffreyschecter.com, www.icandothatnyc.com

On Broadway **Eric Sciotto** most recently starred as Shakespeare in *Something Rotten!* and appeared in *The Mystery of Edwin Drood*, *Priscilla Queen of the Desert*, *Rock of Ages*, *Pal Joey*, *A Chorus Line*, *Cry-Baby*, *Sweet Charity*, *42nd Street*, *Sweet Smell of Success*, *Aida*, and *Annie Get Your Gun*. His regional credits include *Nice Work If You Can Get It* (Jimmy Winter), *A Chorus Line* (Zach), *Footloose* (Ren), and *Seven Brides for Seven Brothers* (in which he has

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played Frank seven times!). Recent credits as director/choreographer include *Bat Boy*, *The Foreigner*, *The Full Monty*, *Into the Woods*, *You're a Good Man, Charlie Brown*, and *Xanadu* (2015 Metro award for Outstanding Choreography). Proud husband and father!

Megan Sikora has been seen on and off Broadway in *Holiday Inn* (Lila Dixon, Chita Rivera Award), *Church and State* (Sara Whitmore), *The Nance* (Standby), *Under My Skin* (Nanette), *Gentlemen Prefer Blondes* at Encores! (Gloria), *How to Succeed in Business* (Miss Krumholtz), *Promises*, *Promises* (Miss Polanski, Sylvie, Turkey Lurkey), *Curtains* (Bambi, LA Ovation Nomination for Best Supporting Actress in a Musical), *Applause* at Encores! (Bonnie), *Showboat* at Carnegie Hall (Ellie), *Wicked* (understudy Glinda and Nessarose), *Dracula* (understudy Lucy and Mina), *Wonderful Town*, *Thoroughly Modern Millie* (Ruth), *42nd Street* (Lorraine), and Andrew Lippa's *The Wild Party*. Regionally she has appeared at The Old Globe and Hartford Stage as Bianca/Lois in *Kiss Me, Kate* and at Papermill Playhouse as Claudine in *Can-Can* and Ado Annie in *Oklahoma*! With Theater under the Stars she was Miss Shields in *A Christmas* Story, at the Marriott Lincolnshire Theatre she was Sally Bowles in *Cabaret*, and she toured as Adelaide in *Guys and Dolls* and as Judy in *White Christmas*. Her film and TV credits include *Chuck* (Indie), *Ted 2*, *Gypsy* (Netflix), *Bull*, *The Good Fight*, *Braindead*, *Elementary*, *The Sound of Music Live* on NBC, *Boardwalk Empire,* and *Important Things with Demetri Martin.*

Dennis Stowe is very excited to be performing with the legendary Boston Pops and is currently the standby for Jafar/Sultan in Disney's *Aladdin* on Broadway. His other Broadway credits include *Annie* (2012 revival, Lt. Ward and others), *Leap of Faith* (Caesar), *Shrek the Musical* (Papa Bear and others), *The Apple Tree*, *The Wedding Singer* (Mr. T and others), *Dirty Rotten Scoundrels*, *Wonderful Town*, and *Man of La Mancha* (2002 revival). Dennis has also appeared in New York in *Stairway to Paradise*, *Faust*, and *Cabin in the Sky* at Encores, and *Jerry Springer the Opera at* Carnegie Hall, to name a few. Regionally he has worked at Paper Mill Playhouse in *Smokey Joe's Café* (Fred), Arkansas Rep in *A Christmas Carol* (Ghost of Christmas Present), and Weston Playhouse in *Ain't Misbehavin'* (Andre), among others. Dennis Stowe is also a longtime member of the Broadway Inspirational Voices. God bless and enjoy!

Erica Sweany has appeared on Broadway in *Honeymoon in Vegas* and *M. Butterfly*. Other New York credits include *How to Transcend a Happy Marriage* (Lincoln Center Theater), *Hadestown* (New York Theatre Workshop), and *Chix 6* (Queens Theatre). She has performed in the tours of *The Who's Tommy* and *Cats* and regionally in, among others, *Chicago* (Flat Rock), *Showboat* (North Shore), *Cabaret* (Arena Stage), *My Paris* (Long Wharf), *Smokey Joe's* (Maltz Jupiter and Riverside), *Cats* (North Shore and Houston TUTS), *White Christmas*, and *Curtains* (Arvada Center). Erica Sweany's film credits include Edward Norton's *Motherless Brooklyn*, *It Had to be You*, and *How the Light Gets In*, and on television she

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has been seen in *The Blacklist*, *Eye Candy*, *Late Night with David Letterman*, *I Love You, But I Lied*, and *Law & Order: SVU*.

Lara Seibert Young was last seen in the world premiere musical of *The Sting* starring Harry Connick, Jr. She recently toured Australia with Hugh Jackman as a soloist in "Broadway to Oz." Her Broadway credits include *Chicago* (Velma), *Pippin* (leading player understudy), *War Paint*, *A Christmas Story*, *Hugh Jackman: Back on Broadway* (soloist), *Big Fish*, *Young Frankenstein* (Inga understudy). Thanks to God and family.

CHARLES FLOYD

Born in Chicago, conductor/pianist/composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. His mentors include pianists Joseph Schwartz, the late Aube Tzerko, Howard Karp, Lee Luvisi, and Misha Dichter. As a conductor, he has led more than 500 orchestras since 1991, during which time his podium work caught the special attention of conductors James DePreist and Seiji Ozawa. He has appeared with the symphony orchestras of Detroit, Oregon, Saint Louis, Philadelphia, Buffalo, San Francisco, Chicago, and Baltimore, as well as with the Scottish National Radio Orchestra, Toronto Symphony, Sydney Symphony, Melbourne Symphony, Aukland Symphony, Wellington Sinfonia (New Zealand), Honolulu Symphony, London Philharmonic, Edmonton Symphony (Alberta, Canada), and the Holland Symfonia (Haarlem and Amsterdam, The Netherlands). During the 2003-04 season, he appeared with the Los Angeles Philharmonic in four different programs, and in July 2004 made his Brooklyn Philharmonic debut at Carnegie Hall. A regular guest conductor of the Boston Pops for more than twenty years, he leads the annual "Gospel Night at Pops" at Symphony Hall. His work in the 1996 season included a PBS telecast of *Evening at Pops* featuring Patti LaBelle and Edwin Hawkins, and critically acclaimed performances as pianist of Gershwin's *Rhapsody in Blue* under Keith Lockhart. Mr. Floyd's programs have featured such artists as Grace Bumbry, Harolyn Blackwell, Sting, Elton John, Brian Wilson, James Taylor, Matt Lauer, the Paratore Brothers, Yolanda Adams, Jennifer Holliday, Daryl Coley, Kirk Franklin, Doc Severinsen, Sergio Mendes, Chris Botti, Stevie Wonder, Wynona Judd, William Warfield, and Edwin Hawkins. In 1998 he was music director for PBS's *A Cathedral Christmas*, with Metropolitan Opera mezzo-soprano Denyce Graves at the National Cathedral in Washington, D.C. His eleven-year partnership with singer Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy Award-winning PBS "Great Performances" concert video of the same title, as well as the Grammy-winning releases *Take a Look* and *Stardust*. Charles Floyd's compositions range from chamber music to large orchestral and vocal works. A tribute to the Rev. Dr. Martin Luther King, *One Man's Dream* for narrator and orchestra, was commissioned and premiered by the Charlotte Symphony Orchestra in 2001. His *Four Spirituals* for

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soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995, and his oratorio *Hosanna* for gospel chorus and orchestra premiered here in 2000. The 2012 "Gospel Night" program featured the Boston premiere of his cello concerto, with Boston Symphony cellist Owen Young as soloist. In July 2005 Charles Floyd conducted Howard Shore's *The Lord Of The Rings Symphony* at the request of the Oscar-winning film composer. In January 2009 he was the conductor for "We Are One," the pre-inaugural celebration for President Barack Obama at the Lincoln Memorial.

PHILIP LIMA

Baritone Philip Lima has regularly garnered critical acclaim from such publications as *The Boston Globe*, *Cleveland Plain Dealer*, *El Paso Times*, and *Opera News Online* for his performances on both concert and operatic stages. He has sung a wide array of leading operatic roles, including world premieres, for the international Kurt Weill Festival in Germany, the Handel and Haydn Society, Boston Academy of Music, and Opera Boston, as well as numerous regional American opera companies. Mr. Lima has appeared in recital in Berlin, New York, and Rome; and appeared as soloist with the Daejeon (Korea) Philharmonic Orchestra, the National Philharmonic of Ukraine, New York's Amor Artis, Boston Ballet, Boston Classical Orchestra, Boston Landmarks Orchestra, and more than sixty orchestras, choral societies, and concert series across the United States. Mr. Lima's performance of Schubert's *Winterreise* with pianist Beverly Orlove was named by *The Boston Phoenix* as one of Boston's "Unforgettable Classical Events of 2005." A native of New Bedford, Massachusetts, and an alumnus of Yale University, Philip Lima studied at the Tanglewood Music Center and with Richard Conrad. He became Mr. Conrad's successor as the artistic director of The Bostonians (thebostonianssing.org), an opera and concert ensemble. More information about Mr. Lima is available at www.philiplima.com, and at his YouTube channel, *PhilipLimaSings*. He is making his Boston Pops debut.

MELINDA DOOLITTLE

Melinda Doolittle is a soul-stirring songstress whose artistry and style continue to captivate audiences. Tone deaf as a child, Melinda was asked by her choir teacher not to sing, but just silently move her mouth. Undaunted, Melinda's love of singing drove her to enter a talent show in the seventh grade where she stunned the audience with her spot-on vocals and beautiful voice. She never looked back! Melinda graduated with a bachelor's degree in music from Belmont University in Nashville, Tennessee. She became a highly sought-after background vocalist singing for such musical icons as Michael McDonald, Aretha Franklin, BeBe and CeCe Winans, Aaron Neville, and Jonny Lang. During season six of *American Idol* in 2007, Melinda Doolittle became a household name. She came in third in the voting—with Simon Cowell calling her

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his "personal favorite"—and quickly became the sweetheart of *American Idol*, winning over the hearts of viewers with powerhouse vocals and personal charm. Her 2009 debut album, *Coming Back to You*, garnered rave reviews from critics and was followed by *You're the Reason* in 2013. In the middle of her album releases, she penned her book *Beyond Me: Finding Your Way to Life's Next Level*. The well-loved co-host of TV Line's *Reality Check*, Melinda continues to thrill audiences everywhere from the Rock and Rock Hall of Fame to the White House, from the Copa Room to Carnegie Hall. In addition, she has been a guest artist with the Boston Pops, Charlotte Symphony, and United States Air Force Orchestra, to name a few; she was the featured performer at the 2015 Boston Pops Fourth of July Spectacular. She is currently headlining her own soulful show *Great American Soul Book*. In thankfulness for all she has been given, Melinda Doolittle gives back, dedicating time to working with Vanderbilt Children's Hospital, Ronald McDonald House, The League, and Malaria No More (Presidential Delegate to Africa).

GOSPEL NIGHT SOLOISTS

A lifelong performer and former Stax recording artist, **Suzanne Buell** studied voice and piano at Boston Conservatory. She teaches early childhood music and manages the Threshold Singers of Indian Hill Music. Suzanne appears as a regular soloist in the Boston Pops Gospel Choir, the Millennium Gospel Choir, the Boston Community Choir, the Memphis Symphony Chorus, Cabrillo Chorus, and the Oakland Interfaith Gospel Choir. She is a regular featured artist at Indian Hill. Suzanne's CD, *Tell the World*, was recorded in Memphis, Tennessee, and released in 2001. She is a featured lead vocalist for JP and Friends, a Boston-based professional band.

Born to Lebanese immigrant parents, **Carl Corey** started singing around the piano at home and in his church choir at a very young age. Sharing in the music of many peoples in many ages has always been his great joy. He has sung classical music with the Handel and Haydn Society and Boston Cecilia, and traditional music from around the world with the Revels in Boston. Carl has been a Gospel soloist with the Boston Pops Gospel Choir, the Mystic Chorale, and the Millennium Choir.

A member of the Boston Pops Gospel Choir since 2009, **David Grandy** has sung with several groups in the Boston area, among them the Boston Community Choir and New England Conservatory (NEC) Millennium Choir. David now sings with the Washington Performing Arts Men and Women of the Gospel Choir and St. James Community Choir, both in Washington, D.C. Membership in these ensembles has given him the opportunity to sing in such concert venues as Boston's Symphony Hall, the John F. Kennedy Center of Performing Arts in Washington, D.C., and the DAR Constitution Hall. When not singing, David lives in Baltimore, Maryland, working for the federal government; he enjoys traveling and aviation-related hobbies.

Born in Augusta, Georgia, and raised in Brooklyn, New York, **Lori Mays-Harper** was exposed to every genre of music and became especially intrigued by Gospel. Raised in the church, she loved to hear her mother sing solos and lead with various local groups. As a teenager, Lori was baptized and her life changed forever. She dedicated her life to the church and the Lord, joining the Institutional Church of God in Christ, home of the world-renowned Institutional Radio Choir. Lori honed her vocal skills by singing with the youth choir and recording with various local recording artists. In 1986 she recorded "Behold" with the late Joyce Taylor. Lori has opened for such gospel greats as Richard Smallwood, Walter Hawkins, Tramaine Hawkins, and countless others.

A native of Dallas, Texas, **Sharon Molden** is an active member and vocalist at the Messiah Baptist Church in Brockton, Massachusetts, where she regularly offers her gift of music. She currently serves as the director of the children's choir and grew up singing gospel music in her home church. Sharon sings in numerous choirs throughout New England, and can be heard with the Boston Community Choir, Joyful Voices of Inspiration Choir, Sharing a New Song Chorus, Messiah Baptist Church, and other local groups. Sharon has appeared at Symphony Hall as a lead vocalist and member of the Boston Pops Gospel Choir for more than twenty years, also singing for Holiday Pops and PBS's *Evening at Pops* with guests Patti LaBelle and Edwin Hawkins. Sharon retired in 2011 from federal service following 37 years of exemplary public service as a Civil Rights Specialist for the U.S. Environmental Protection Agency.

THE BOSTON POPS GOSPEL CHOIR

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 13, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the committee and a BSO Overseer. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris, III, prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances, which featured his own arrangements, both at Symphony Hall and on the Esplanade. This season, which marks the 26th annual "Gospel Night at Pops," Mr. Floyd returns to lead the concert for the twenty-fourth time. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert taped for the PBS series *Evening at Pops*.

GOSPEL NIGHT 2018 CHOIR ROSTER

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Tonia W. Barlow **
Betsy Clifford
Mernie Clifton
Maru Colbert **
Malia Crawford
Joan Daluz
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Margaret Evans
Barbara Green
Karen Marie Green
George-Marie D. Jasmin
Ida Kamrara **
Khandice Kenebrew
Krista LaForte **
Zaida C. Lambe **
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Jane Lanzillo
Laura Lapointe **
Katie Leazott
Lori Mays-Harper
Ann Moritz
Sandra Nelson
Daisy Owens
Margaret Ris
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Christine Rutledge
Pamela J. St. Aimee
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Christine Williams

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Suzanne Buell
Adrienne E. Campbell
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** member of the ensemble backing Melinda Doolittle

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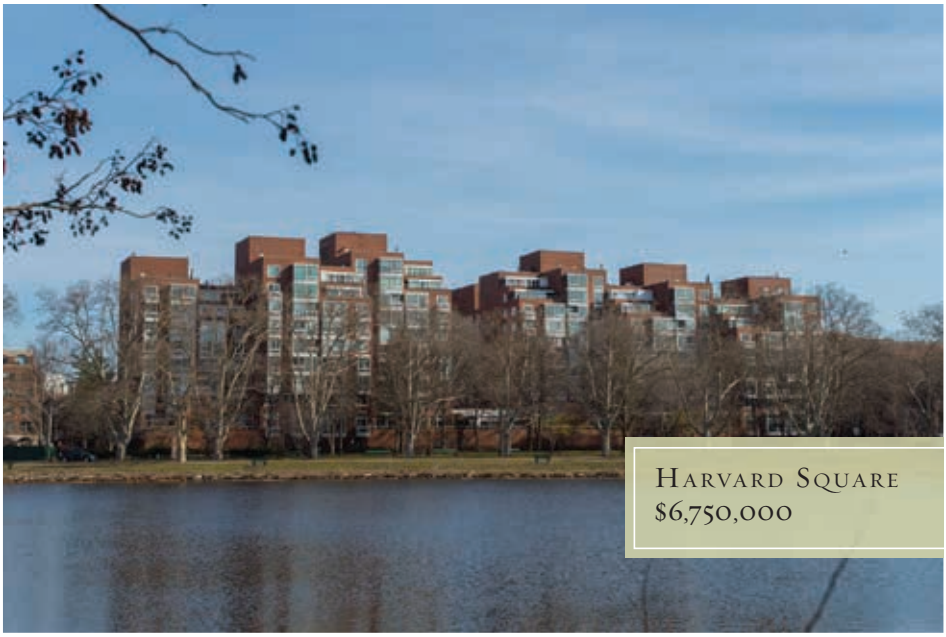

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Sunday, August 26, 9:30am–1:15pm Ozawa Hall

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Foreign Policy, Sleep and Climate Change

One Day University, the acclaimed lifelong learning series, returns to Tanglewood for the eighth year! Join these award-winning professors from three renowned schools, each presenting their best lecture in Ozawa Hall. Then join guest conductor Christoph Eschenbach and the BSO for the 2018 season finale performance of Beethoven's Ninth Symphony.

American Foreign Policy: Where Are We Headed?

Stephen Kotkin, Professor of History and International Affairs, Princeton University

In examining the profound anxiety in the U.S. and abroad today, Professor Kotkin will look back to the uncertainties of the 1970s: Watergate and impeachment, Vietnam, inflation, a stagnant Soviet Union and intense poverty and mass violence in Communist China. 40+ years later, the Soviet Union is gone, China has become the world's second largest economy and in some ways, America is more prosperous than ever, yet in other ways we've moved in the wrong direction. Professor Kotkin will explore what happened, the real strengths and weaknesses of major powers in 2018, and how the world might look in another 40 years.

The Science of Sleep: How it Affects Creativity, Focus and Memory

Jessica Payne, Professor of Psychology, University of Notre Dame

What's going on in your head while you sleep? Professor Payne's research shows non-waking hours are incredibly valuable to our day-to-day lives. Many regions of the brain—especially those involved in learning, processing information, and emotion—are actually more active during sleep than when we're awake, working together to help process and sort information taken in during the day. Professor Payne will also outline practical information on how to control sleep habits to insure maximum productivity.

Climate Change: What We Know and What We Don't Know

David Helfand, Professor of Astronomy, Columbia University

Every planet's temperature is controlled by a simple balance between the energy it receives and the energy it radiates back into space. Professor Helfand will examine each of the main factors affecting balance, first by exploring the astronomical phenomena that have driven climate change in the past, then showing how the Earth's atmosphere continues to change today. By examining the current energy balance and what we can expect in the next decades, Professor Helfand will provide a scientific analysis of what we know and don't yet know about climate change.

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EVENT SCHEDULE *for* AUGUST 26, 2018

• LECTURES TAKE PLACE IN OZAWA HALL •

9:30–9:40am	*Introduction*
9:40–10:45am	STEPHEN KOTKIN, Princeton University
10:45–10:55am	*Break*
10:55am–12pm	JESSICA PAYNE, University of Notre Dame
12–12:10pm	*Break*
12:10–1:15pm	DAVID HELFAND, Columbia University

• KOUSSEVITZKY MUSIC SHED •

2:30 pm
Boston Symphony Orchestra
Christoph Eschenbach, conductor
Hanna-Elisabeth Müller, soprano
Sasha Cooke, mezzo-soprano
Joseph Kaiser, tenor
Thomas Hampson, baritone
Tanglewood Festival Chorus, James Burton, conductor
BERNSTEIN Symphony No. 1, *Jeremiah*
BEETHOVEN Symphony No. 9

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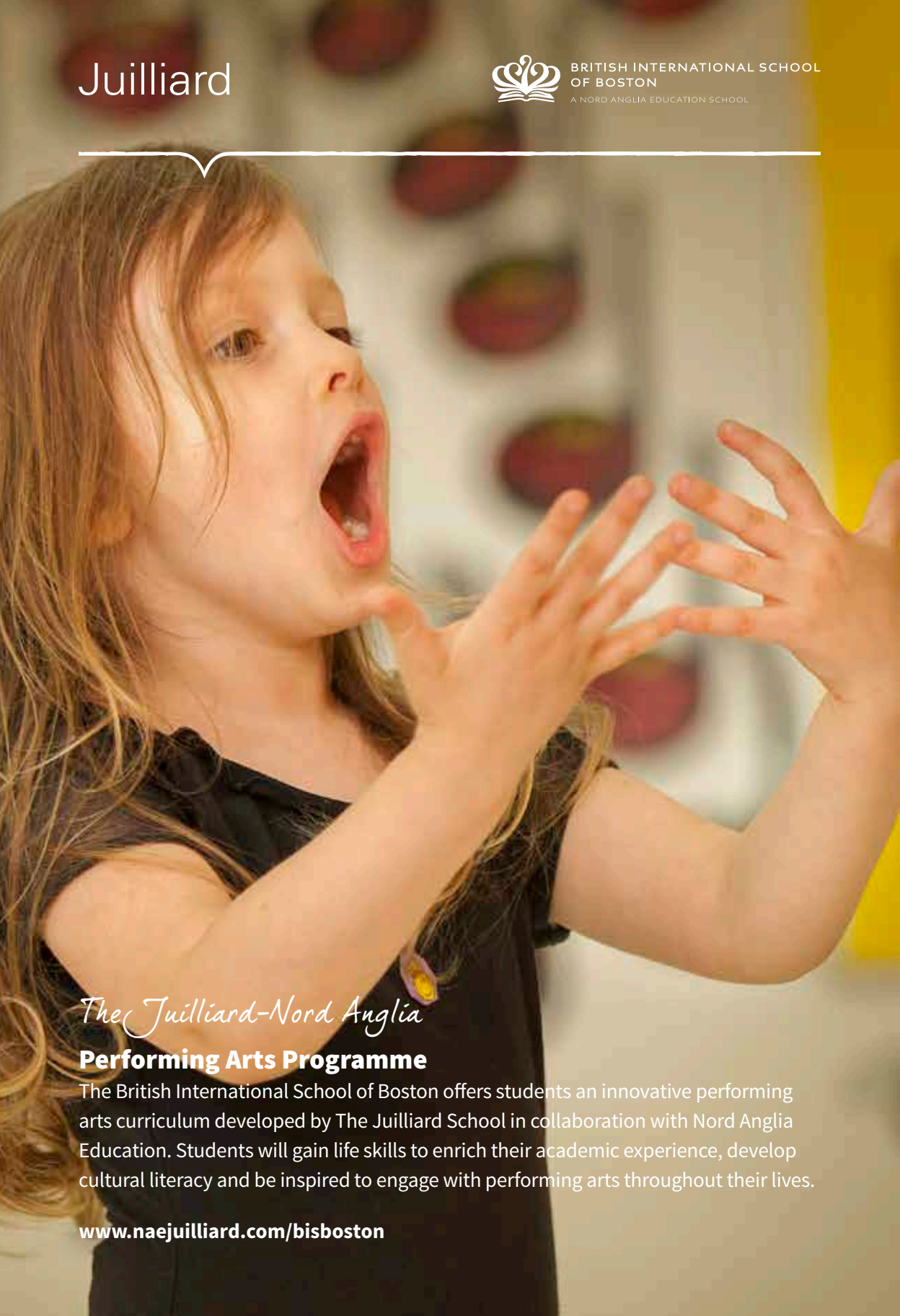

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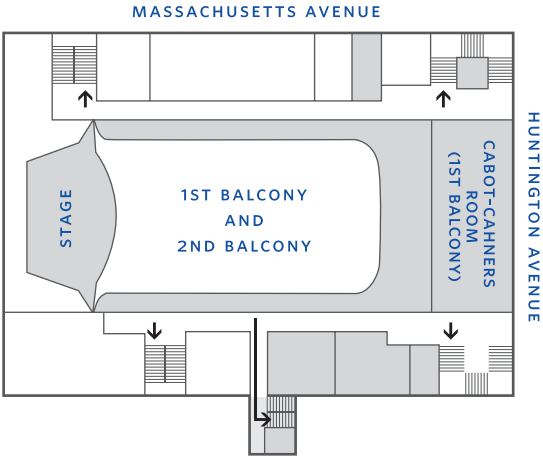

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Symphony Hall

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The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

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To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 5pm Monday through Friday and from 12:30pm until 4:30pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.50 for each ticket ordered by phone or online.

Ticket prices range from $30 to $150. For Group Sales of 20 or more and Event Planning, call 800-933-4255.

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For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

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Parking: The Prudential Center Garage and Copley Place Parking on Huntington Avenue offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. Patrons parking at the Prudential Center must have their tickets validated at Customer Service in order to receive the discount. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by 99.5 WCRB, Classical Radio Boston, Sunday evenings at 7pm in May and June. Visit classicalwcrb.org for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

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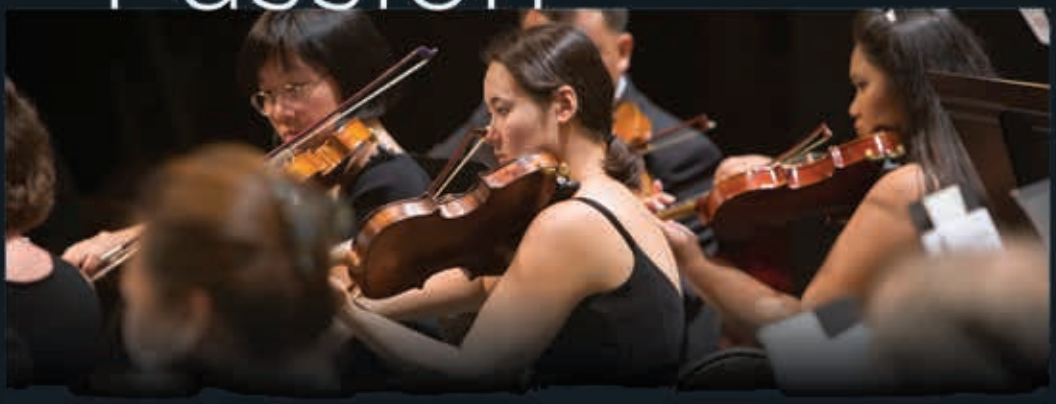

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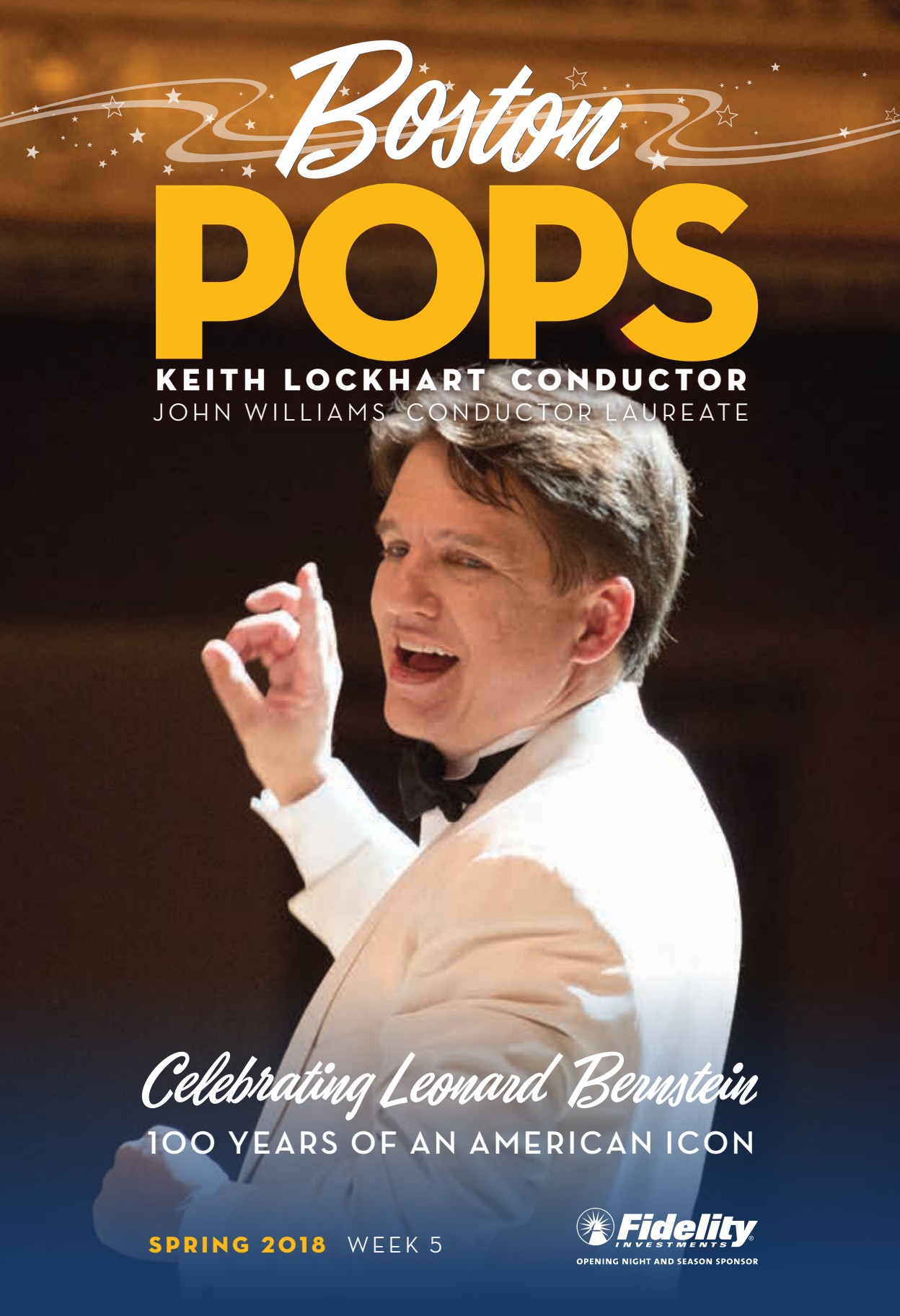

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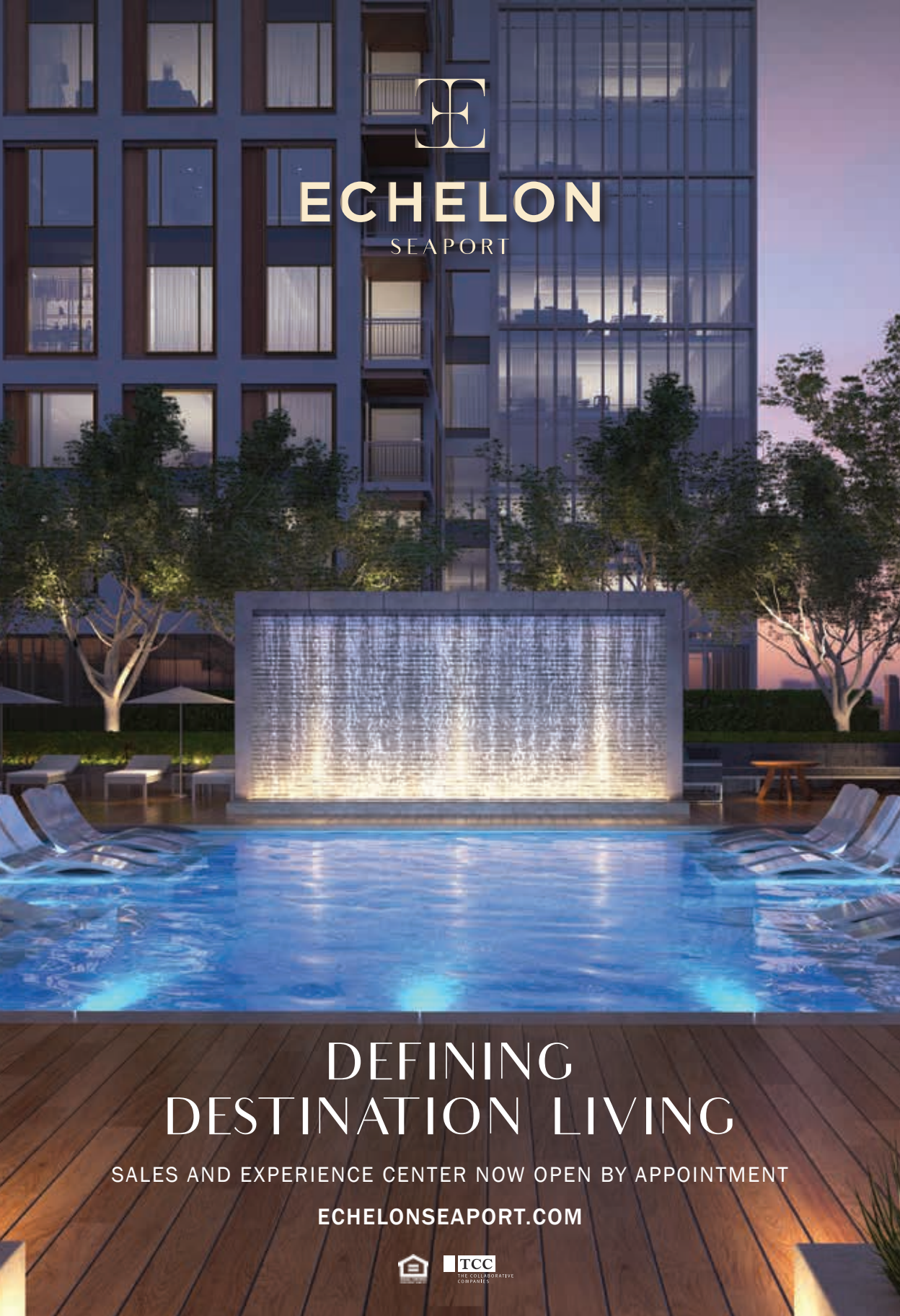
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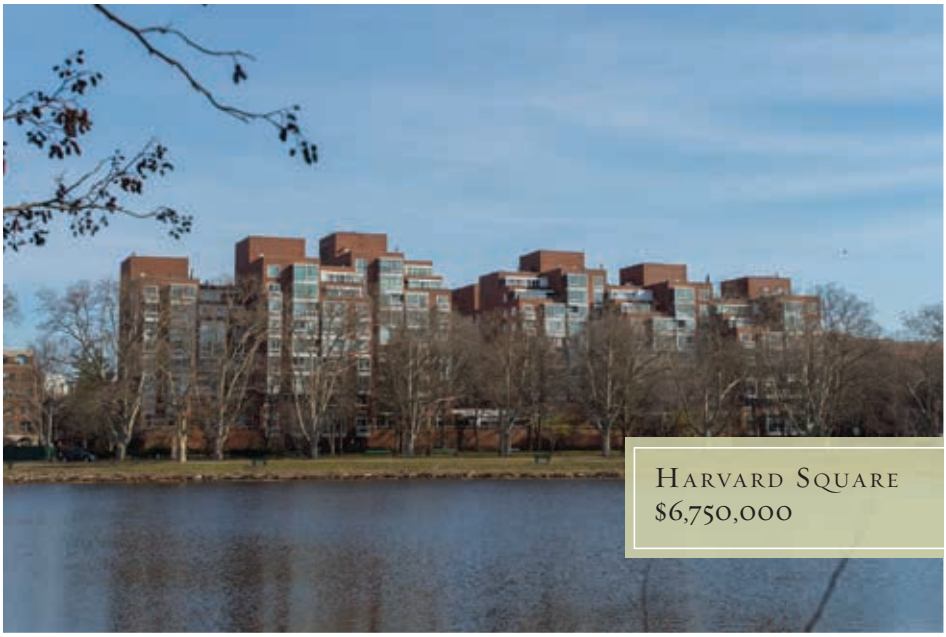

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ON DISPLAY IN SYMPHONY HALL

Using archival materials displayed on the orchestra and first-balcony levels of Symphony Hall, this season's BSO Archives exhibit recognizes three significant anniversaries.

CELEBRATING THE BERNSTEIN CENTENNIAL

Anticipating the 100th anniversary on August 25, 2018, of Leonard Bernstein's birth, the Archives has assembled materials documenting Bernstein's Boston roots and his deep, lifelong connection with the BSO, Tanglewood, and the Boston Pops.

- An exhibit in the Brooke Corridor focuses on Bernstein's early connections with Boston and the BSO.
- An exhibit case on the first balcony, audience-right, is devoted to the world premiere of Bernstein's opera *Trouble in Tahiti* on June 12, 1952, as part of a Creative Arts Festival at Brandeis University in which many BSO members performed.
- An exhibit case on the first balcony, audience-left, documents BSO performances of Beethoven's *Missa Solemnis* at Tanglewood in 1951, 1955, and 1971 led by Leonard Bernstein in memory of his mentor, BSO conductor Serge Koussevitzky.
- A display in the Cabot-Cahners Room of photographs, musical scores, and memorabilia documents the BSO premieres of works by Leonard Bernstein and BSO-commissioned works by Bernstein himself.

MARKING THE 100TH ANNIVERSARY OF THE BSO'S FIRST RECORDINGS IN 1917

One hundred years ago the BSO traveled to Camden, New Jersey, to make its very first recordings for the Victor Talking Machine Co. (later RCA Victor).

- An exhibit near the backstage door in the Brooke Corridor focuses on the turbulent World War I era during which the BSO's first recordings were made.
- A display on the first balcony, audience-left, documents the BSO's first recording sessions of October 2-5, 1917.

MARKING THE 60TH ANNIVERSARY OF THE BOSTON YOUTH SYMPHONY ORCHESTRAS (BYSO)

- In the Hatch Corridor, material on loan from the BYSO Archives documents both its own history and its ongoing partnership with the BSO.

TOP OF PAGE, LEFT TO RIGHT:

Leonard Bernstein and his mentor Serge Koussevitzky at Tanglewood, c.1946 (photo by Heinz H. Weissenstein, Whitestone Photo)

Label from one of the BSO's first commercial recordings, the Prelude to Act III of "Lohengrin" led by Karl Muck

John Williams and Leonard Bernstein at Harvard Night at Pops, June 6, 1989, marking the 50th reunion of Bernstein's class

KEITH LOCKHART

Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded Pops programming, focused on national annual touring, and participated in major media events. He has solidified the orchestra's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart, who occupies the Julian and Eunice Cohen Boston Pops Conductor chair, has conducted more than 1,900 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 43 national tours to more than 150 cities in 38 states, and four international tours to Japan and Korea. He and the Pops have made 79 television shows and participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of over half a million to the Charles River Esplanade and millions more who view it on television or live webcast. Last year, with Eaton Vance as presenting sponsor and Bloomberg exclusive media partner, the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular, which was broadcast on Bloomberg Television and all its media outlets. Both companies made initial three-year commitments to the event in 2017.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera…Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams compositions from the 1960s onward, some of which can be considered rarities.

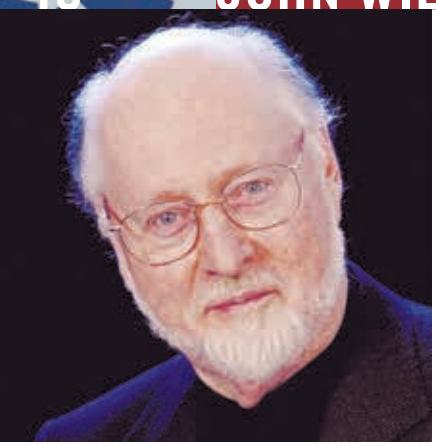
Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

Having just completed an eight-year tenure as principal conductor, Keith Lockhart is now chief guest conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II; he is also artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as many prestigious orchestras in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

10 JOHN WILLIAMS



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all eight *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, The Book Thief, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was Spielberg's *The Post.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of fifty-one Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-four Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Harvard University, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the AFI's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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Ikuko Mizuno
Jennie Shames*
Valeria Vilker Kuchment*
Tatiana Dimitriades+
Si-Jing Huang*
Wendy Putnam*
Xin Ding*
Glen Cherry*
Lisa Ji Eun Kim*

SECOND VIOLINS

Julianne Lee°
Nicole Monahan
Acting Principal
Ronan Lefkowitz+
Vyacheslav Uritsky*
Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Victor Romanul*
Catherine French*
Jason Horowitz*
Ala Jojatu*
Bracha Malkin*
Caroline Pliszka§
Jenny Ahn§

VIOLAS

Cathy Basrak
Principal

Danny Kim
Rebecca Gitter
Mark Ludwig°
Rachel Fagerburg*
Daniel Getz*
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CELLOS

Adam Esbensen
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Sato Knudsen°
Mihail Jojatu°
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Owen Young*
Mickey Katz*
Alexandre Lecarme*
Oliver Aldort*
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BASSES

Lawrence Wolfe
Principal
McGrath Family chair, endowed in perpetuity

Benjamin Levy
Dennis Roy
Todd Seeber*
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Thomas Van Dyck*

FLUTES

Elizabeth Ostling
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PICCOLO

Cynthia Meyers

OBOES

Keisuke Wakao
Principal

Mark McEwen

ENGLISH HORN

Robert Sheena

CLARINETS

Thomas Martin
Principal

Michael Wayne

BASS CLARINET

Craig Nordstrom

BASSOONS

Richard Ranti
Principal

Suzanne Nelsen

CONTRABASSOON

Gregg Henegar

HORNS

Richard Sebring
Principal

Rachel Childers
Michael Winter
Jason Snider
Jonathan Menkis

TRUMPETS

Thomas Rolfs
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Principal

Stephen Lange

BASS TROMBONE

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TUBA

Mike Roylance
Principal

TIMPANI

Timothy Genis

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Daniel Bauch
Kyle Brightwell
Matthew McKay
James Gwin
Drums

HARP

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§ substituting
+ on sabbatical leave
° on leave

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THE PLAZA

NEW YORK

ABOUT THE BOSTON POPS

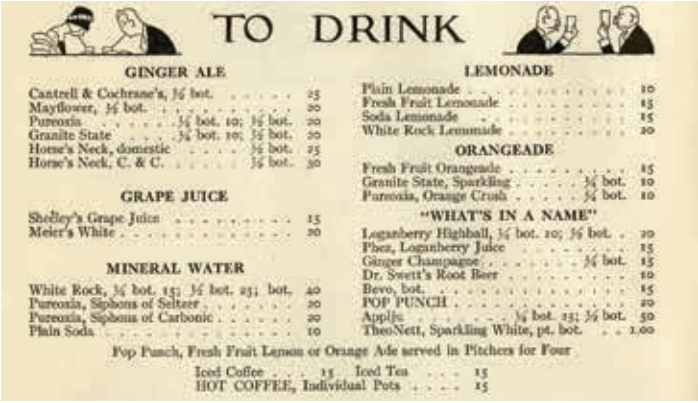
In 2018 the Boston Pops, affectionately called "America's Orchestra," enters its 133rd season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 24th year at the helm of the orchestra. The season's major focus is a celebration of the music of Leonard Bernstein—a towering, multi-faceted, and influential artistic figure of the 20th century—marking the centennial of his birth in Lawrence, Massachusetts.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances, to be called "Promenade Concerts," would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year—a little more than a month before the inaugural "Promenade Concert"—German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of "Popular Concerts" in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official "Promenade Concert," distinguished from "Popular Concerts" by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called "Promenade Concerts," they continued to be referred to informally as "Popular," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of floor seats for Boston Symphony

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

In 2018 Keith Lockhart marks his 24th season as Pops Conductor



TO DRINK

GINGER ALE

Cantrell & Cochrane's, ½ bot.	25
Mayflower, ½ bot.	20
Pureoxia ¼ bot. 10; ½ bot.	20
Granite State ¼ bot. 10; ½ bot.	20
Horne's Neck, domestic ½ bot.	25
Horne's Neck, C. & C. ½ bot.	30

GRAPE JUICE

Shelley's Grape Juice	15
Meier's White	20

MINERAL WATER

White Rock, ¼ bot. 15; ½ bot. 25; bot.	40
Pureoxia, Siphons of Seltzer	20
Pureoxia, Siphons of Carbonic	20
Plain Soda	10

LEMONADE

Plain Lemonade	10
Fresh Fruit Lemonade	15
Soda Lemonade	15
White Rock Lemonade	20

ORANGEADE

Fresh Fruit Orangeade	15
Granite State, Sparkling ¼ bot.	10
Pureoxia, Orange Crush ¼ bot.	10

"WHAT'S IN A NAME"

Loganberry Highball, ¼ bot. 10; ½ bot.	20
Phez, Loganberry Juice	15
Ginger Champagne ¼ bot.	15
Dr. Swett's Root Beer	10
Bevo, bot.	15
POP PUNCH	20
Apple ¼ bot. 25; ½ bot.	50
TheoNett, Sparkling White, pt. bot.	1.00

Pop Punch, Fresh Fruit Lemon or Orange Ade served in Pitchers for Four

Iced Coffee 15 Iced Tea 15
HOT COFFEE, Individual Pots 15

concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors, beginning with the aforementioned Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 51 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live

Still a staple of the Pops menu, Pops Punch has been offered for more than a century. These are 1919 prices. (top)

In a return Pops appearance, Ben Folds performed his own piano concerto with the orchestra. (left)

John Williams conducting during the 2017 "Film Night at Pops" (right)

orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,900 Boston Pops concerts in his 23-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 79 television shows, led 43 national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded fourteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. In 2017 the Pops opened a new page in its history, as the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular. This year the Boston Pops Fireworks Spectacular will mark its 45th year as one of the nation's proudest holiday traditions. Eaton Vance, a leading global asset manager based in Boston, is the presenting sponsor of the Boston Pops Fireworks Spectacular and Bloomberg, the global business and financial information and news leader, is a major sponsor and media partner; both companies made initial three-year commitments to the event in 2017.

One of the stars of last year's July Fourth concert, Andy Grammer, makes a welcome return to the Pops stage, to open the season with Keith Lockhart. In addition to multiple Bernstein Centennial concerts, showcasing music from *Candide*, *Wonderful Town*, and *Fancy Free*, Mr. Lockhart leads a semi-staged performance of *On the Town* and a season-

There was a party on the Symphony Hall stage when the B-52s took over. (top)

In a salute to the first blockbuster collaboration between Steven Spielberg and John Williams, the world-premiere presentation of the complete film "Jaws" with a live performance of the film's entire score was given under Keith Lockhart's direction in May 2017 at Symphony Hall. (left)

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closing concert presentation of *West Side Story* as part of the salute to this American master. Dynamic Broadway star Sutton Foster graces the Symphony Hall stage with an encore performance, and British vocal sensation Alfie Boe, who joined the Pops for last summer's *Quadrophenia* concert at Tanglewood, headlines a "Rock the Pops" evening. The perennially favorite "John Williams' Film Night" is led this year by Mr. Williams and BSO Youth and Family Concerts Conductor Thomas Wilkins. Mr. Wilkins also leads two concerts celebrating "The Best of the Boston Pops," highlighted by a performance of *Rhapsody in Blue*. Keith Lockhart leads "Disney's Broadway Hits," featuring beloved songs from *Beauty and the Beast*, *The Little Mermaid*, *Aladdin*, *The Lion King*, and more. "Dance to the Movies," hosted by the multi-talented Lesley Ann Warren, brings together noted pros from *Dancing with the Stars* and *So You Think You Can Dance* and finalists from *American Idol* and *The Voice* for fresh interpretations of iconic moments from musical films. Conductor Charles Floyd, the Boston Pops Gospel Choir, and guest Melinda Doolittle join forces for the always rousing and inspirational Gospel Night. The winners of the Fidelity Young Artists Competition have the opportunity of a lifetime when they perform at a Pops concert.

As Keith Lockhart describes it, "All of us at the Boston Pops are thrilled to be part of the worldwide centennial celebration of Leonard Bernstein, one of the most remarkable and influential cultural figures in this country's history. Since the Boston Pops is renowned for its wide-ranging repertoire and its beautiful ability to convey the essence of a great array of musical genres and styles, I can't think of a more perfect ensemble to bring out the very best in Bernstein's most popular and beloved works. Bernstein's passion for music was so all-consuming and his image so ubiquitous that it is fair to say he influenced every American musician of my generation. We were all swept along, and all wanted to be, well, just like him. I hope music lovers near and far will join us for a season that celebrates both Leonard Bernstein's musical genius and many of the most extraordinary artists of our own time."

Gospel luminary CeCe Winans performed at the 2017 "Gospel Night at Pops." (top)

The talented performers who joined Keith Lockhart and the Boston Pops in saluting America's greatest living composer for the musical theater take their curtain call for "Sondheim on Sondheim." (right)

Bravo!

The Boston Pops applauds Fidelity Investments for its generous support of Opening Night at Pops and the 2018 Boston Pops Season.

BOSTON POPS

Fidelity INVESTMENTS®

OPENING NIGHT AND SEASON SPONSOR

Wednesday evening, June 6, 2018, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

A BROADWAY CELEBRATION
WITH SUTTON FOSTER

To Lenny! To Lenny! — Williams

Overture to *Candide* — Bernstein

America, from *West Side Story* — Bernstein-Ramin

Presenting
WINNERS OF THE FIDELITY INVESTMENTS 2018 YOUNG ARTISTS COMPETITION

Bereite dich, Zion, from *The Christmas Oratorio* — Bach
SAM HIGGINS

The Glass Case of Emotion/Kohler's Hornpipe — Cassel/trad.-Dressler/Haible/Cassel/Hollenbeck
GIULIA HAIBLE, cello, and CAROLINE DRESSLER, violin

Villanelle — Dell'Acqua/van der Elst
SYDNEY PENNY

Finale: Allegro moderato from Cello Concerto in B minor, Op. 104 — Dvořák
MICHAEL ARUMAINAYAGAM

INTERMISSION

Program continues on page 23.

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Presenting

SUTTON FOSTER

Selections to be announced from the stage

Aria translations on page 34

Special thanks to the Fidelity Investments Young Artists Competition coaches: James Burton, *Boston Symphony Orchestra* | Hanneke Cassel, *Contemporary Scottish fiddler* | Carole Haber, *New England Conservatory* | Owen Young, *Boston Symphony Orchestra*

The Boston Pops and Fidelity Investments gratefully acknowledge the Fidelity Investments Young Artists Competition judges: Tom Formicola, *Boston Center for Adult Education* | Pat Hollenbeck, *Boston Pops Esplanade Orchestra* | Steven Karidoyanes, *Plymouth Philharmonic, New England Conservatory Youth Symphony* | Renese King, *Berklee College of Music* | Peter Mansfield, *Boston Conservatory at Berklee* | Francisco Noya, *Berklee College of Music, Rhode Island Philharmonic* | Margo Saulnier, *Arts New Bedford.*

Film by Susan Dangel and Dick Bartlett
Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Steinway and Sons Pianos, selected exclusively at Symphony Hall.

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Executive Transportation.

New arrangements and works for the Boston Pops are generously supported by the Cecile Higginson Murphy Pops Programming Fund.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Season at Symphony; Funtastic Getaways; Harvard University Outings & Innings; Canton Council on Aging

KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

THE BOSTON POPS ORCHESTRA

Thursday evening, June 7, 2018, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Perspecta Trust LLC is proud to support the Boston Pops as a BSO Business Partner.

A BROADWAY CELEBRATION WITH SUTTON FOSTER

To Lenny! To Lenny! — Williams

Three Dance Variations from *Fancy Free* — Bernstein
Galop—Waltz—Danzon

Love Theme and Finale from *On the Waterfront* — Bernstein

Mambo from *West Side Story* — Bernstein

Simple Song from *Mass* — Bernstein

Bernstein on Broadway — Bernstein-Ramin
- New York, New York, from *On the Town*
- Lonely Town, from *On the Town*
- America, from *West Side Story*

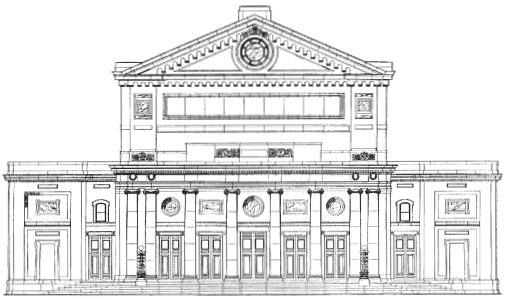
Overture to *Candide* — Bernstein
Winner of the Boston Pops conducting contest

INTERMISSION

Presenting

SUTTON FOSTER

Selections to be announced from the stage



Film by Susan Dangel and Dick Bartlett

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Temple Beth Shalom of Needham; Institute of Real Estate Management; Charlotte Country Day Middle School; Perspecta Trust LLC

Friday evening, June 8, 2018, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

TECH NIGHT AT POPS

Overture to *Candide* — Bernstein

Three Dance Variations from *Fancy Free* — Bernstein
Galop—Waltz—Danzon

In Praise of MIT — Wilbur/Kahn-Gage

2001: A Space Odyssey
A 50th-anniversary tribute film by Douglas Trumbull

America, from *West Side Story* — Bernstein-Ramin

INTERMISSION

LEONARD BERNSTEIN CENTENNIAL TRIBUTE

with

Matthew Anderson | Teresa Blume | Aimee Doherty | David McFerrin | Andrew Tighe

Paula Plum, stage director

From *On the Town* (1944, lyrics by Comden and Green)

New York, New York
Mr. Tighe, Ms. Doherty, Mr. McFerrin

Lonely Town
Mr. McFerrin

I Can Cook, Too
Ms. Doherty

Lucky to Be Me
Mr. Tighe and company

Mambo from *West Side Story*

From *West Side Story* (1957, lyrics by Leonard Bernstein and Stephen Sondheim)

Something's Coming
Mr. Anderson

One Hand, One Heart
Ms. Blume and Mr. Anderson

Tonight Quintet
Company

Wrong Note Rag, from *Wonderful Town* [arr. Ramin]

From *Candide* (1956, lyrics by John La Touche and Richard Wilbur)

The Best of All Possible Worlds
Company

Glitter and Be Gay
Ms. Blume

I Am Easily Assimilated
Ms. Doherty, with Messrs. Anderson, Tighe, and McFerrin

Make Our Garden Grow
Mr. Anderson, Ms. Blume, and company

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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THE BOSTON POPS ORCHESTRA

Saturday afternoon, June 9, 2018, at 3

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Arthur J. Hurley Company, Inc., is proud to support the Boston Pops as a BSO Business Partner.

To Lenny! To Lenny!	Williams
Overture to *Candide*	Bernstein
Simple Song from *Mass*	Bernstein
America, from *West Side Story*	Bernstein-Ramin
Mambo from *West Side Story*	Bernstein
First movement: Allegro moderato, from Violin Concerto in D minor, Op. 47	Sibelius

HAIG HOVSEPIAN, violin
Harry & Marion Dubbs Brookline Youth Concerts Award,
First prize in the 2017 Boston Symphony Orchestra Concerto Competition

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Dance to the Movies

Starring Academy Award Nominee
LESLEY ANN WARREN

Featuring *Dancing with the Stars'*
TRISTAN MacMANUS | ANNA TREBUNSKAYA

And also from *Dancing with the Stars*
MAGDA FIALEK | ANYA FUCHS | OKSANA PLATERO

From *So You Think You Can Dance*
JONATHAN PLATERO | RANDI STRONG | JAYMZ TUAILEVA

From *America's Got Talent*
ANTONIO MARTINEZ

And *American Idol* finalists
VON SMITH | VONZELL SOLOMON

And starring
CARL JAMES BAIR | ALISA DAVTYAN | KATERYNA KLISHYNA
TIMOTHY LEWIS | TONY PUTUTAU

Choreographed by
LACIE SCHWIMMER | ANNA TREBUNSKAYA
CHELSIE HIGHTOWER | JONATHAN PLATERO | JAYMZ TUAILEVA

Production Manager
CHRISTOPHER POWICH

Orchestrations by
DAVID SNYDER

Dance Captains
TONY PUTUTAU
MAGDA FIALEK

Publicity
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Film by Susan Dangel and Dick Bartlett
Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Among Those Present: T&A Tours; AARP Chapter #207; Quashnet Elementary School; Brooksby Village; Arthur J. Hurley Company, Inc.

KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

THE BOSTON POPS ORCHESTRA

Saturday evening, June 9, 2018, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

To Lenny! To Lenny!	Williams
Overture to *Candide*	Bernstein
America, from *West Side Story*	Bernstein-Ramin
Mambo from *West Side Story*	Bernstein
Hayr Mer ("Our Father")	Yekmalian-Gregorian
*Sardarapat**	Hovhannisyan-Asatryan
First movement: Allegro moderato, from Violin Concerto in D minor, Op. 47 HAIG HOVSEPIAN, violin	Sibelius

*Edgar Hovhannisyan (1930-1998) composed *Sardarapat* in 1968 to mark the 50th anniversary of the heroic battles of 1918 in Sardarapat in the Armavir region of Armenia, which helped create the First Republic of Armenia in modern times. In the original composition, which was for chorus and orchestra, Armenian poet Paruyr Sevak wrote the poetry to fit the music. Tonight's performance, dedicated to the 100th anniversary of the occasion, is a special arrangement for orchestra by Yerevan, Armenia-based conductor Ruben Asatryan.

Film by Susan Dangel and Dick Bartlett
Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Among Those Present: Friends of Armenian Culture Society; Hundred Club of Massachusetts; Notable Student Travel

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WINNERS OF THE FIDELITY INVESTMENTS 2018 YOUNG ARTISTS COMPETITION

Michael Arumainayagam is a seventeen-year-old senior at Wellesley High School in Wellesley, Massachusetts, who has been playing cello since he was eight years old. He studies with Eugene Kim at New England Conservatory Prep and previously studied with Susanne Friedrich. Co-principal cellist of the NEC Youth Philharmonic Orchestra, he is also a member of the Morse Quartet, a scholarship quartet generously supported by the Robert and Jane Morse Chamber Music Fund. He has served as principal cellist of the Massachusetts All-State and Eastern Senior District orchestras and participated in the 2017 NAfME All-Eastern Festival in Atlantic City. Michael won first prize in the 2017 Brockton Symphony Youth Concerto Competition and second prize in the 2018 Harvard Musical Association Competition. As a member of *From the Top*'s Center for the Development of Arts Leaders, he gave lessons to students in Boston. He has participated in the Bowdoin International Music Festival and will attend the Heifetz International Music Institute in the summer of 2018. A member of the Jae H. Kim Taekwondo Institute since he was five years old, Michael currently holds a third-degree black belt. He is playing on a cello made by Jean Baptiste Vuillaume (Paris, 1844) through the generosity of Reuning & Son Violins, Boston. Michael Arumainayagam will attend Harvard University in the fall.

Caroline Dressler is an eighteen-year-old senior at Arlington High School (Arlington, Massachusetts) and has studied both classical and "fiddle" styles of violin since the age of five. She is the 2016 U.S. National Junior Scottish Fiddle Champion and won the New England title in 2014 and 2015. Through Celtic music, Caroline has been involved in many ensembles including the Young Tradition Touring Group, with whom she toured England and Scotland, and the Scottish Fish, an all-girl, Boston-based fiddle quintet that has performed in numerous local venues and festivals and was featured in *American Girl* magazine. The Scottish Fish's first album, *Splash*, was released in the summer of 2017. Caroline's longest-standing music partnership has been with cellist/pianist Giulia Haible. Giulia and Caroline's debut album, *Dragonfly,* produced by fiddler Katie McNally, was released in 2016 and features original compositions and arrangements in the contemporary Celtic style. Caroline currently studies classical violin with Carlough Faulkner-Carroll at the Crescendo Suzuki Violin Studio in Bedford, Massachusetts,

ARIA TRANSLATIONS

Bereite dich, Zion, mit zärtlichen Trieben
From the *Christmas Oratorio*
J.S. Bach (1685-1750)

Make yourself ready, Zion, with tender desires
to see with you soon him who is most beautiful, most dear!
Your cheeks must today be far more beautifully resplendent,
hasten, to love your bridegroom with the greatest longing!

Villanelle (The Peasant's Song)
Music by Eva Dell'Acqua (1856-1930) | Words by F. van der Elst

I have seen the swallow fly over
In the clear morning sky:
She was flying by wing
To the land to which she is called
By the sun and the jasmine.
I have seen the swallow fly over!
I have followed for a long time with my eyes
The flight of the traveller...
Since then, my dreaming soul
accompanies her through the skies.
Ah! ah! to the mysterious land!
And I would have wished like her
to follow the same path...
I have seen the swallow fly over, etc.

English translation copyright© by Luk Laerenbergh

where she has been a student for the past eight years. Throughout high school she has also been a member of the AHS Honors Orchestra, serving as concertmaster her senior year. In the fall Caroline will attend Tufts University and New England Conservatory in their five-year combined degree program. Caroline is grateful to the many mentors in the Celtic community who are dedicated to keeping the tradition alive, and to Boston Harbor Scottish Fiddle School for being her first musical home. She would also like to thank Hanneke Cassel, her longtime coach and mentor.

Giulia Haible is eighteen years old and recently graduated from Arlington High School in Arlington, Massachusetts. She has been playing her primary instrument, the cello, since she was nine years old, and the piano since she was seven. During high school she has been a member of the Arlington High School orchestra and a member of AHS Honors Orchestra. After studying strictly classical music from a young age on both instruments, she was introduced to Celtic fiddle music by Caroline Dressler; as a duo, the two have been performing together since they were in sixth grade. At the Boston Harbor Scottish Fiddle School both Caroline and Giulia formed a five-piece fiddle group called the Scottish Fish. In 2014 Giulia and Caroline performed in England and Scotland for a week as part of the Young Tradition Vermont Touring Group, organized by Mark Sustic and directed by Pete Sutherland. In the summer of 2015, the duo recorded their first studio album, *Dragonfly*, produced by fiddler Katie McNally; *Dragonfly* had a sold-out release show at Club Passim. Giulia has participated in the Lexington Chamber Music Center, directed by Randy Hiller, and has attended the five-week summer performance program at Berklee College of Music. In fall 2018 Giulia will pursue her musical studies at the New England Conservatory, where she will major in the contemporary improvisation program. Giulia would like to thank Hanneke Cassel for lending her expertise as a coach for the duo in preparing for this performance. She also sends a big thank you to her cello and piano teachers, Jane Sheena and Jane Winchell, along with other musicians she has studied with, for guiding her and enabling her to be where she is today.

Sam Higgins, a fifteen-year-old freshman at Milton High School, joined the Boston City Singers Kodály class at age five and is now a member of their tour choir under director Jane Money. Sam has performed the solo boy soprano roles in Robert Kapilow's *Elijah's Angel* with the New England Philharmonic, Howard Franzin's *The Voice of Isaac* with Coro Allegro, and Bernstein's *Mass* with the Boston Conservatory Theater. In 2016 Sam performed Peter Childs's *Peace Poem after a Ugartic Inscription* for the dedication of the Trygvie Lie Plaza at the United Nations compound in New York City. Since 2014 Sam has performed Bernstein's *Chichester Psalms* nine different times. Sam is thrilled to be a member of the inaugural BSO children's chorus in performances of Mahler's Third Symphony at Symphony Hall and Tanglewood, and Puccini's *La bohème* at Tanglewood. Also an accomplished violinist, Sam has studied violin with Jan Riggs, Charles Dimmock, and Anna Korsunsky. He studies voice with Eiji Miura and hopes to pursue a career as an opera singer.

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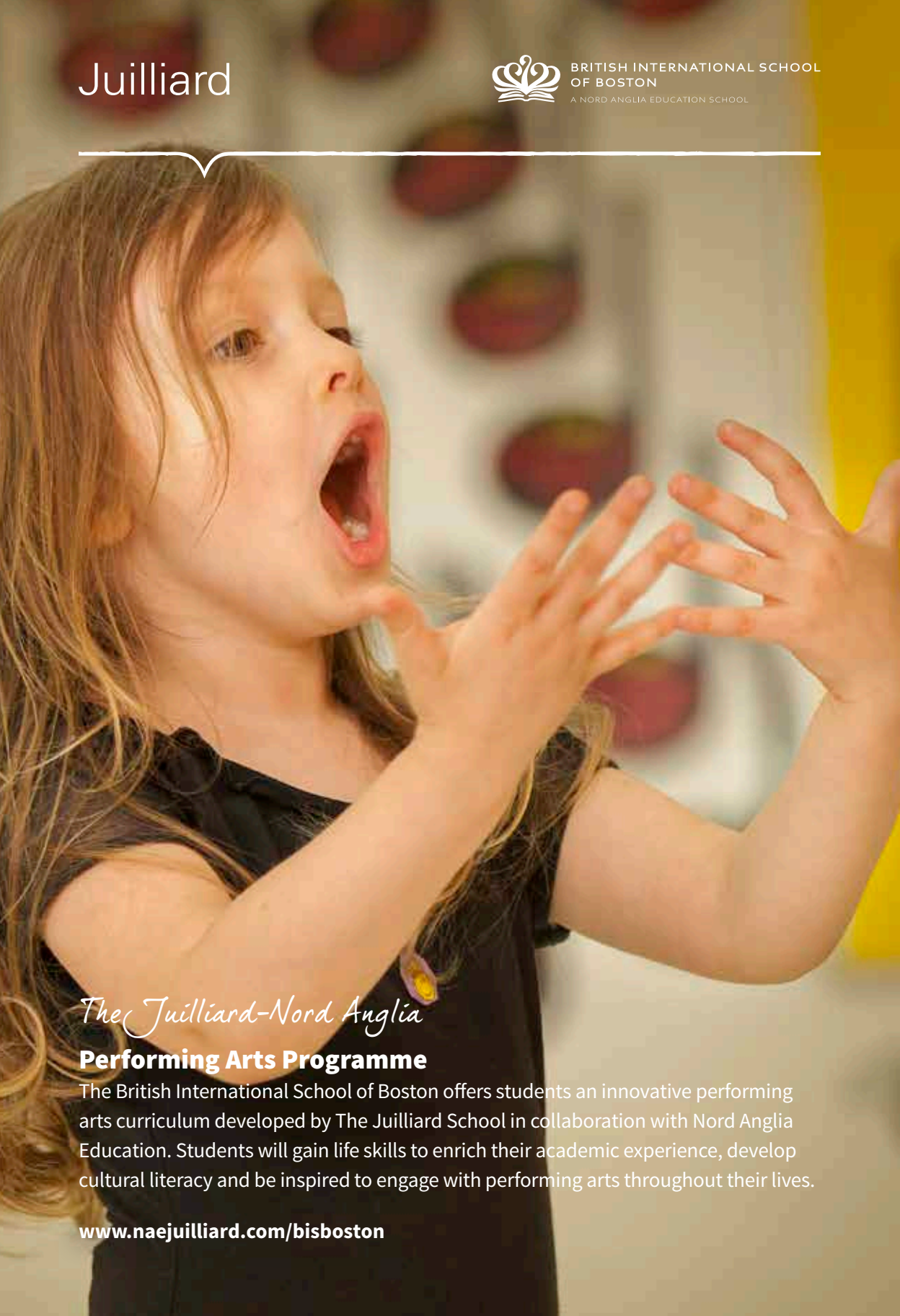

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Sydney Penny is an eighteen-year-old senior from Needham High School. After seeing *The Phantom of the Opera* on Broadway at age fifteen, she immediately began classical voice lessons and hasn't stopped singing since. She has competed in national and regional competitions, becoming a semifinalist in the National Classical Singer competition and a finalist in the Schmidt Vocal Competition, and taking third place in the MetroWest Opera competition. Last year she was one of ten singers nationally to be accepted into the Metropolitan Opera's high school intensive, and she has also trained at the Schmidt Vocal Institute and the Brevard Music Center. Recently she sang the roles of Mabel in *The Pirates of Penzance* and Lily in *The Secret Garden* at Needham High. Having sung in All-National, All-Eastern, and All-State choirs, Sydney was recently offered a place in the Tanglewood Festival Chorus. Although she was accepted to London's Guildhall School of Music and Drama for a bachelor's in classical voice, Sydney has chosen first to pursue a liberal arts education at Harvard University this fall. Whether through musical theater, opera, or other performance, Sydney aspires to a career in music and follow her dreams. She is so honored to have this incredible opportunity and would like to sincerely thank all her wonderful teachers and family!

SUTTON FOSTER

Sutton Foster currently stars in TV Land's *Younger* as 40-year-old suburban single mother Liza, who re-invents herself as a 26-year-old; the series, created by Darren Star, returns this month for its fifth season. Ms. Foster's previous starring role, in Amy Sherman-Palladino's *Bunheads* (ABC Family), earned her a Critics' Choice Television Award nomination; reuniting with Ms. Sherman-Palladino, she guest-starred in the 2016 Netflix revival *Gilmore Girls: A Year in the Life*. A two-time Tony winner, Sutton Foster recently starred in the title role of the New Group's 50th-anniversary revival of *Sweet Charity*, directed by *Violet* director Leigh Silverman. Sutton's performance in the title role of Jeanine Tesori and Brian Crawley's Tony-nominated Broadway revival of *Violet* earned her Tony, Drama League, Drama Desk, Outer Critics Circle, and Broadway.com Audience Choice award nominations. She performed the role of Violet in the acclaimed concert performance at City Center Encores! Off-Center and was recently Queenie in the same company's production of *The Wild Party*. Perhaps best-known as Reno Sweeney in the Roundabout Theatre Company's revival of *Anything Goes*, Sutton Foster earned a 2011 Tony Award, as well as Drama Desk, Outer Critics Circle, the Fred and Adele Astaire, and Broadway.com's Audience Favorite awards for her performance. Under the direction of Michael Mayer, she previously starred as Millie Dillmount in the 2002 Broadway production of *Thoroughly Modern Millie*. Originating that role established Sutton as a star, earning her a Tony Award, as well as Drama Desk, Outer Critics Circle, and Fred and Adele Astaire awards. She also originated the roles of Princess Fiona in Jeanine Tesori and David Lindsay-Abaire's *Shrek The Musical* (garnering her second Outer Critics Circle Award and nominations for Tony, Drama League, and Drama Desk awards) and Inga in

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Mel Brooks and Thomas Meehan's *Young Frankenstein*. Her performance as Janet Van De Graaff in Casey Nicholaw's *The Drowsy Chaperone* in 2006 earned her Tony, Drama Desk, Drama League, Outer Critics Circle, and Ovation Award nominations. Previously, Sutton took on the role of Jo in the 2005 Broadway production of *Little Women*, directed by Susan H. Schulman (Tony, Drama Desk, Drama League, and Outer Critics Circle nominations). Among her other theater credits are *Les Misérables*, *The Scarlet Pimpernel*, *Annie*, and *Grease*. Her Off-Broadway debut was as Prudence in Paul Weitz's comedy *Trust*. She has toured the country with her hit solo concert, which featured songs from her solo CDs, *Wish* and *An Evening with Sutton Foster: Live at the Café Carlyle*. Her latest album, *Take Me to the World*, was just released. She has also graced the stages of Carnegie Hall, Feinstein's, Lincoln Center's "American Songbook" series, and a recent nationally broadcast *Live from Lincoln Center* concert; her Boston Pops debut was in May 2016. First seen on television at age fifteen on *Star Search*, she has more recently appeared in HBO's *Flight of the Conchords*, USA Network's *Royal Pains*, *Law & Order: SVU*, and *Elementary*, and made guest appearances on Disney's *Johnny and the Sprites* and PBS's *Sesame Street*. Her feature film credits include *The Angriest Man in Brooklyn* and *Gravy*.

MATTHEW ANDERSON

Matthew Anderson has been praised for performances in oratorio, opera, and musical theater. An accomplished interpreter of Bach's music, Mr. Anderson sings regularly as a soloist in Boston's renowned Emmanuel Music Bach Cantata Series. Acclaimed for his portrayals of the Evangelists in Bach's Passions, which he has performed throughout the United States, Mr. Anderson is a two-time prizewinner in the American Bach Society Competition and winner of the second prize in the Oratorio Society of New York Solo Competition. Recent performances from his varied repertoire include Handel's *Acis and Galatea* (Damon) with the Mark Morris Dance Group; Bach's *Coffee Cantata* with Boston Baroque; Mozart's Requiem with the National Chorale at Avery Fisher Hall; Stravinsky's *Renard* at Tanglewood and the Mostly Mozart Festival with the Mark Morris Dance Group; Handel's *Messiah* with the Masterwork Chorus at Carnegie Hall; John Harbison's *Winter's Tale* with the Boston Modern Orchestra Project; Haydn's *Creation* and Bach's *Saint John* Passion and *Christmas Oratorio* (Evangelist) with Emmanuel Music; Britten's *Serenade* with Discovery Ensemble; *A Little Night Music* (Mr. Erlanson) with Emmanuel Music; and Britten's *Les Illuminations* with the Orchestra of Indian Hill. Mr. Anderson has sung under conductors Masaaki Suzuki, Nicholas McGegan, Paul Goodwin, Harry Christophers, Martin Pearlman, John Harbison, Craig Smith, Julian Wachner, and Laurence Cummings. He has appeared as soloist with such ensembles as the Handel and Haydn Society, Boston Baroque, the Carmel Bach Festival, the Aldeburgh Festival, the Buffalo Philharmonic Orchestra, and the Handel Choir of Baltimore. Also recognized as a gifted performer of the American songbook, Mr. Anderson has won high praise for his performances with Keith Lockhart and the Boston Pops in *Carousel* (Enoch Snow), *A Richard Rodgers Celebration*, and *An Evening of Cole Porter*. Matthew Anderson spent two seasons as a Vocal Fellow at the Tanglewood Music Center

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and was a Lorraine Hunt Lieberson Fellow with Emmanuel Music. He also trained in the James Collier Apprentice Artist Program at Des Moines Metro Opera, the Britten-Pears Young Artist Programme, and the Cincinnati Opera Resident Ensemble. A Kansas native, he lives in Boston, where he studied Classics at Harvard and voice at the New England Conservatory. Visit www.MatthewAndersonTenor.com for more information.

TERESA WINNER BLUME

Lyric coloratura soprano Teresa Winner Blume makes her Boston Pops debut this season performing music by Leonard Bernstein. Ms. Blume's performance career spans opera, oratorio, art song recital, musical theater, concert, and commercial work. A notable non-traditional engagement was performing Schubert *Lieder* in Boston's Museum of Fine Arts historic performance art installation of *Lee Mingwei: Sonic Blossom,* a project that has since been mounted at art institutions all over the world. Other recent performances include *Company* (The Lyric Stage Company of Boston, Moonbox Productions), *Sweeney Todd* (The Lyric Stage Company of Boston), *Into the Woods* (The Lyric Stage, Elliot Norton Award, IRNE Award), *Floyd Collins* (Moonbox), *The Mikado* (Opera Carolina, Piedmont Opera, Lyric Stage), and a concert version of *Le nozze di Figaro* conducted by Grant Llewellyn at the North Carolina Symphony. Favorite past roles include Adina in *L'Elisir d'amore*, Miss Wordsworth in *Albert Herring*, Yum-Yum in *The Mikado*, Miranda in Hoiby's *The Tempest*, and Maria in *West Side Story*. Concert engagements include appearances with the North Carolina Symphony, New England Light Opera, and American Classics, and solo performances in *Carmina burana*, Brahms's *German Requiem*, and Mahler's Symphony No. 4. She also frequently collaborates with composers in workshop presentations and recordings of new works through the New Opera and Musical Theatre Initiative (NOMTI). Her skill and artistry has been recognized in such competitions as the New York Oratorio Society Solo Competition (semi-finalist, 2015), the Peter Elvins Competition (semi-finalist, 2015); and in National Association of Teachers of Singing Artist Awards (national semi-finalist, 2010). Originally from North Carolina, Teresa Blume holds degrees from the University of Illinois and from the Eastman School of Music, continuing her training with Central City Opera in Colorado, Brevard Music Center's Janiec Opera Center, Operafestival di Roma, and as a Resident Artist with Opera Carolina. A passionate educator, voice instructor and director, Ms. Blume serves as Head of Voice at Walnut Hill School for the Arts, an international boarding arts high school in Natick, Massachusetts. Her solo album, *Lullabies for Leyna*—featuring peaceful art songs, traditional folk, and musical theater selections—was recorded while expecting her first child and is available through her website. She would like to thank her parents, husband, and daughters for their constant support and encouragement.

Artist biographies continue on page 45.

2017 YOUNG ARTISTS COMPETITION WINNERS

Chloe Castro-Santos
Northfield Mount Hermon School

Hannah To
Oliver Ames High School

Katherine Steele
Milton High School

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Music has the power to transform young lives. We congratulate the 2017 Young Artists Competition winners for their extraordinary achievements. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people. **For moments such as these, and for our common love of music, Fidelity Investments® is proud to be the season sponsor of the Boston Pops.**

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July 18 The Planets

with **St. Paul's Girls' School Choir; ZUMIX**

The Planets (Holst) and a new work by Gonzalo Grau

July 25 Boston University Tanglewood Institute

Young Artists Orchestra; Paul Haas, *conductor*

Young Artists Wind Ensemble; H. Robert Reynolds, *conductor*

Music of Leonard Bernstein and *The Rite of Spring* (Stravinsky)

August 1 Verdi: Requiem

One City Choir; Back Bay Chorale

August 8 Longwood Symphony Orchestra

Ronald Feldman, *Music Director*

Music of Williams, Bizet, Berlioz, and Vaughan Williams

August 15 Sounds of the Sea

with **New England Aquarium; Boston String Academy**

La Mer (Debussy) and the premiere of *Oceana* (Stella Sung)

August 22 Symphonic Dances

with **Boston Ballet II; Peter DiMuro and The Dance Complex**

Korean Drums & Choreography

Camp Harbor View; Boys & Girls Clubs of Boston; Conservatory Lab Charter School

Music of Bernstein, Tchaikovsky, and Beach

August 29 Mercury Orchestra

Channing Yu, *Music Director*

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AIMEE DOHERTY

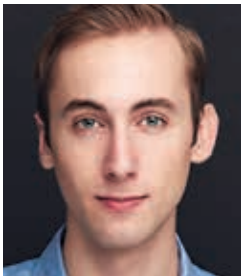
As a lifelong Massachusetts resident, Aimee Doherty is making her Boston Pops debut this season singing in Leonard Bernstein tribute concerts under Keith Lockhart's direction. Her first-ever musical theater role was playing Ruth in Bernstein's *Wonderful Town*, and she received an Elliot Norton Award in 2014 for her portrayal of Claire de Loone in *On the Town* at Lyric Stage. Earlier this season Aimee appeared as Gussie Carnegie in the critically acclaimed production of *Merrily We Roll Along* at the Huntington Theatre. Additional recent Boston credits include *Sunday in the Park with George* and *A Little Night Music*, also at the Huntington; *She Loves Me* at Greater Boston Stage; and *Cabaret* at Moonbox Productions. Ms. Doherty received Elliot Norton Awards for outstanding performance by an actress in a musical playing Velma in *Hairspray* (Wheelock), the Witch in *Into the Woods*, and Eleanor in *Far From Heaven* (SpeakEasy Stage), and an IRNE Award for playing Luisa in *Nine* (SpeakEasy Stage).

DAVID MCFERRIN

Baritone David McFerrin has won critical acclaim in a wide variety of repertoire. His solo concert engagements have ranged from Monteverdi's *Vespers of 1610* at St. Mark's Basilica in Venice to the music of Cole Porter with the Boston Pops. Past performances include a Carnegie Hall debut with Gustavo Dudamel and the Israel Philharmonic, and engagements with the Cleveland Orchestra, North Carolina Symphony, San Antonio Symphony, Miami's Seraphic Fire, Cleveland's Apollo's Fire, New York's TENET, as well as Boston's Handel and Haydn Society and A Far Cry. In 2016 Mr. McFerrin was a runner-up in the Oratorio Society of New York's Lyndon Woodside Solo Competition. This season he rejoins Handel and Haydn and TENET, debuts with Arion Baroque Orchestra in Montreal, and is featured in the Cape Symphony's opera gala. Mr. McFerrin also performs throughout the Northeast and in the UK with the Boston-based renaissance ensemble Blue Heron. A mainstay of the Boston opera scene, he has sung on many other leading stages in the United States and Europe. A former Emerging Artist with Boston Lyric Opera, he has performed numerous roles with that company, including King Mark in Martin's *The Love Potion*, Pallante in Handel's *Agrippina*, and the Officer in Philip Glass's *In the Penal Colony*. This season he creates the role of Dr. Ferguson in BLO's world premiere of Julian Grant's *The Nefarious, Immoral but Highly Profitable Enterprise of Mr. Burke & Mr. Hare*. Last season Mr. McFerrin made his Boston Baroque debut as Achilla in Handel's *Giulio Cesare*. He has also sung with Florida Grand Opera, Santa Fe Opera, Seattle Opera, Sarasota Opera, and the Rossini Festival in Wildbad, Germany. Additional roles include Aeneas in *Dido and Aeneas*, Guglielmo in *Così fan tutte*, Taddeo in *L'Italiana in Algeri*, and the title role in Britten's *Noye's Fludde*. An avid recitalist and chamber musician, Mr. McFerrin has performed at the Caramoor Festival, the Steans Institute at the Ravinia Festival, New York Festival of Song, Five Boroughs Music Festival, and the Marlboro Music Festival in Vermont. Recently he co-curated and performed a program

of songs from World War I, which was presented in Massachusetts and New Hampshire, and is part of an upcoming series at the Cosmos Club in Washington, D.C. David McFerrin holds degrees from Carleton College, Cincinnati College-Conservatory of Music, and the Juilliard School. In 2008 he won second place in the Metropolitan Opera National Council New England Region, and was awarded a Richard F. Gold Career Grant from the Shoshana Foundation.

ANDREW TIGHE



Andy Tighe is honored to collaborate again with Keith Lockhart and the Boston Pops after performing together at the Boston Marathon Tribute Concert in 2014. A native of North Reading, Massachusetts, and an alumnus of the Boston Conservatory, Mr. Tighe now lives in New York City. He has gone on to star in numerous regional productions around the country, including *A Christmas Carol*, *The Sound of Music* (North Shore Music Theatre), *Fallen Skies* (NYCFringe), *My Fair Lady* (New Bedford Festival Theatre), *Thoroughly Modern Millie* (Reagle Music Theatre; OnStage Theatre Award), *The Producers* (Theatre by the Sea), *Funny Girl* (Arrow Rock Lyceum), and *For Tonight* (Goodspeed Opera House). As a lifelong fan of Leonard Bernstein, Andy is fulfilling a dream by singing the legend's works alongside the Pops and sends enormous thanks to Peter Mansfield and Keith Lockhart for this thrilling opportunity.

PAULA PLUM

A founding member of Actors' Shakespeare Project. Paula Plum has been artistic director of WGBH's *A Christmas Celtic Sojourn* since its inception in 2003, touring concerts throughout New England during the holiday season. She has directed in Paris, New York, and Boston and is the 2009 recipient of the Fox Actor Fellowship. While she is best known to Boston audiences as an actress, Ms. Plum is also a playwright, teacher, and acting coach. Her most recent play, *What Lips My Lips Have Kissed*, explores the passions and peccadilloes of poet Edna St. Vincent Millay. Paula Plum is the recipient of the Elliot Norton Award for Sustained Excellence, five IRNE awards, and three Elliot Norton Awards for Best Actress; she was the 2003 Distinguished Alumna of Boston University's College of Fine Arts. She has appeared on several previous occasions with the Boston Pops, as actress and narrator. Visit paulaplum.com for more information.

HAIG HOVSEPIAN

Haig Hovsepian, a rising sophomore at the Cleveland Institute of Music, started his violin studies at age four with Narine Dolukhanian, then with Mark Lakirovich and Anna Korsunsky. After joining the New England Conservatory Prep Department in 2013, he studied with BSO violinist Jason Horowitz, Kyoko Horowitz, Sam Ou, BSO violist Daniel Getz, Lynn Chang, and Angelo Xiang Yu, and performed in master classes with Tony Woodcock (former NEC president) and David Coucheron (concertmaster of the Atlanta Symphony). Haig was the recipient of the Alice and Violet Ohanasian/ Friends of the Armenian Culture Society scholarship at NEC. He also studied with Noune Shamakhian (Armenia), Hamayak Dourgarian (Spain), Gerardo Ribeiro, Ann Setzer, Walter Schwede, and Ivan Zenaty (Meadowmount School of Music and CIM). At age eleven, Haig received his first award at the MMTA competition, followed by a Gold Medal at the Classival International Competition (Canada), second prize at the Young Promise International Competition (MA), and the Armenian Youth Talent Competition (NY). In 2015-16 Haig won a series of concerto competitions including those of New England Conservatory, the Concord Orchestra, Brockton Symphony, Waltham Philharmonic, and Belmont High School Orchestra. He also appeared as a soloist with the Nashua Chamber Orchestra. During the 2016-17 academic year he received the Max Reger Ambassador Award, earned the title of laureate at the Renaissance International Competition (Gyumri, Armenia), and became a winner of the Boston Symphony Orchestra Concerto Competition. From very young age Haig took pride in performing for community and charitable events, among them a Belmont fundraiser for the local food pantry and recitals benefiting Boston Children's Hospital, Joslin Diabetes Center, and schools destroyed by the earthquake in Armenia. Solo and ensemble performances have taken Haig to Carnegie Hall, Jordan Hall, Severance Hall (Cleveland), Newton City Hall, Massachusetts State House, Milford Town Hall, Vallée des Champs (Montreal), the Scottish Rite Masonic Museum and Library (Lexington), Belmont and Waltham public libraries, Killian Hall (MIT), Slosberg

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Recital Hall (Brandeis University), Armenian Museum of America (Watertown), Sanders Theater (Harvard University), and the Boston Opera House. Also an avid saxophone player, Haig was a member of his high school wind ensemble, award-winning jazz band, and the jazz combo. Having studied under Arto Asadoorian and Maxim Lubarsky, he appeared in Symphony Hall, Mechanics Hall (Worcester), and the Lilypad and Ryles jazz clubs (Cambridge). Haig Hovsepian has been featured in local television and newspapers and has appeared in video productions by NPR's *From the Top*, including those from Atlanta's Breman Jewish Holocaust Museum and the Koussevitzky Music Shed (Tanglewood).

LESLEY ANN WARREN

After winning Broadway's "Most Promising Newcomer" Award at the age of seventeen, Lesley Ann Warren found stardom on the small screen in the title role of the music legends Rodgers and Hammerstein's *Cinderella*. Ms. Warren's film debut was in Disney's *The Happiest Millionaire*, but it was her brilliant performance in Blake Edwards's comic masterpiece, *Victor/Victoria*, for which she earned both Academy Award and Golden Globe nominations, as well as a New York Film Critics Award and a People's Choice Award. Other film and television credits include Disney's *One and Only, Original, Genuine Family Band*, Mel Brooks's *Life Stinks*, Steven Soderbergh's *The Limey*, the miniseries *79 Park Avenue* (Golden Globe Award for Best Actress), the miniseries *Family of Spies* (Emmy nomination), and five seasons on the USA drama *In Plain Sight*. Her prolific career, spanning five decades, also includes unforgettable roles in such cultural touchstones as the television series *Will & Grace* and *Desperate Housewives* and the cult classic film *Clue*. More recently Lesley Ann Warren has been touring with the company of *Dance to the Movies*.

TRISTAN MACMANUS

Tristan MacManus—a stage/television star and professional dancer, actor, and producer—is currently performing with and producing BBC's award-winning TV series, *Mrs. Brown's Boys* with cast member Jennifer Gibney, who partnered with him on the most recent series of *Strictly Come Dancing* (the British show upon which *Dancing with the Stars* is based). He has just completed a successful UK/Ireland tour titled *An Evening with Tristan MacManus and Kristina Rhianoff*, as well as a very successful Australian/New Zealand tour of *For The Love of Mrs. Brown*. Tristan has also partnered with British singing stars Rachel Stevens (S Club7) and Jamelia. Prior to participating on the original version of the show, Tristan competed for six seasons on *Dancing with the Stars* as well as *Dancing with the Stars at Sea*, partnering with Kym Johnson and Florence Henderson. Best-known for his *DWTS* partnerships with Nancy Grace and Valerie Harper, he was also partnered with actress Pamela Anderson, singer Gladys Knight, and Olympic

champion Dorothy Hamill. Subsequently he travelled the world with *Burn The Floor* for five years, performing in Australia, the United States, Japan, China, and throughout Europe, also acting and dancing on the West End as Robbie in *Dirty Dancing* and serving as Dance Captain.

ANNA TREBUNSKAYA

With her breathtaking red hair and sexy moves, Anna Trebunskaya is a fan favorite from ABC's *Dancing with the Stars*. Over ten seasons, Anna has waltzed, fox-trotted, tangoed, and cha-cha'ed with celebrities and athletes including NFL greats Jerry Rice and Kurt Warner, Olympian Evan Lysacek, boxing legend Sugar Ray Leonard, UFC fighter Chuck Lidell, actor Steve Guttenberg, eccentric actor Gary Busey, fashion guru Carson Cressley, and soap opera legend Jack Wagner; during the All-Star season she was partnered with 98 Degrees heartthrob and Broadway actor Drew Lachey. Anna has been twinkling her toes since age six, winning her first competition at seven. At seventeen she moved to the United States with her parents, who are former pro ballroom dancers and studio owners. Anna has been featured in *Shape Magazine*, *Life & Style*, *Sports Illustrated Swimsuit Issue*, *TV Guide*, *Runway*, *InTouch*, *People*, and *US Weekly*, and has appeared on ABC's *Shark Tank* as an endorsee of PostureNow, and in the infomercial for Total Gym. Since giving birth to her daughter Amalya in January 2014, Anna has been a spokesperson for various baby and mommy brands. Anna has been one of the hosts of the recap show of *Dancing with the Stars* on AfterBuzzTV.com and has blogged for *Good Morning America* in the off-season. Having toured with *Dancing with a Twist* and *Dance to the Movies*, she has also served as the live host of those shows. She has been training with acting coaches Joanne Barren and D.W. Brown for several years and appeared on the final season of HBO's *The Newsroom*. Also an entrepreneur, Anna owns the You Can Dance ballroom studio in Hermosa Beach, CA. Website: www.annatrebunskaya.com Twitter: @atrebunskaya

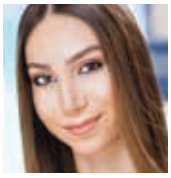
VONZELL SOLOMON

Vonzell Solomon, also known as "Baby V," is an international singer, songwriter, producer, recording artist, model, and actress. Second runner-up on the fourth season of *American Idol*, she appeared on MTV's *Todrick* show and recently performed a new song with Todrick Hall on NBC's *Today* with Kathy Lee and Hoda. Vonzell has toured with shows ranging from *American Idol* to Broadway and as a spokesperson for the United States Postal Service. She has also been seen on such talk shows as *The Tyra Banks Show* and *Regis and Kelly*. Following her amazing performances on *American Idol*, she created and launched her own record label and publishing company. Vonzell Solomon has recently released a highly anticipated project, "True Story," available on ITunes, on which she wrote and produced songs telling her life's journey.

VON SMITH

Von Smith was most recently seen on Nigel Lythgoe's *Opening Act* on the E! network, where his experience of being chosen by Lady Gaga to be her opening act for her 2012 Australian tour was documented. Since then he's been featured on TimeMagazine.com after appearing in several viral videos with the band Postmodern Jukebox, garnering several million views on YouTube. The Kansas City native was introduced to the world when his version of "And I Am Telling You (I'm Not Going)" from *Dreamgirls* became a viral sensation on YouTube in 2007. As a result, Von has garnered a legion of fans and performed on ABC's *The View* (invited by Rosie O'Donnell), Bravo's *The Kathy Griffin Show*, and BET's *106th and Park*. He has been featured on MTV News, VH1's *Best Week Ever*, E's *The Soup*, TV Azteca's *La Academia* (Mexico), *Up Junior* (China), and *American Idol* (season 8) as one of the top 17 finalists. When not rocking out on national stages across the country with fellow *Idol* buddies, or performing in front of symphonies conducted by the likes of the late Marvin Hamlisch, Von Smith can be found in the recording studio, where he just completed his first EP, "On To Something," available on Itunes. Keep up with Von at VonSmithOfficial.com, on Twitter @VonSmith, and on Instagram @VonSmithOfficial!

Carl James Bair began dancing professionally in such theater productions as Rick Robinson's *Evolutions of Dance*, *Return to Christmas*, and *Latin Fusion*. Shortly thereafter he joined Louis Van Amstel's touring production of *Invitation to Dance*. Since 2009 C.J. has been touring with *Ballroom with a Twist*. Having begun dancing at age sixteen at Center Stage Performing Arts Studios in Orem, Utah, he specializes in Latin ballroom and has competed in numerous competitions all over the world and has been trained by some of Dancesport's top coaches.



Born and raised in Los Angeles, **Alisa Davtyan** started her professional dance career at a young age with Latin ballroom and competed with multiple partners for many years, attending different International Dancesport Championship competitions all over the state. The passion to create and dance grew as she branched out to experience other styles like hop-hop and jazz-funk. She has had experience working with different artists and choreographers on various projects, including music and dance videos, live shows, concerts, plays, and events. In addition to dancing, she has begun teaching and assisting different age groups and choreographing.

Magdalena Fialek was born in Poland and moved to Canada at the age of four, where she began studying dance. She began competing in ballroom dancing at age seven, and soon after became Canadian Champion in the junior level. At eighteen Magdalena moved to the United States to further her dancing and to dance with current partner Kiki Nyemchek. Together they became one of the top twelve ranked couples in the world in Under 21 Latin. Current U.S. National Champions, they have represented the U.S. at the World Latin Championship three years in a row. Magdalena has performed as a principal dancer on *Dancing with the Stars at Sea* and *Dancing with the Stars Live in Las Vegas* and has toured with *Maks and Val: Our Way* and *Ballroom with a Twist.*

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Anya Fuchs has performed throughout the United States, Europe, and Latin America. A pro dancer for ABC's *Dancing with the Stars* tours and television series, she received an LA Stage Alliance Ovation Award nomination as Best Featured Actress for the musical *Fascinating Rhythms*, starring Melissa Manchester. Film and television credits include *Good Christian Belles*, appearances on *Dancing with the Stars*, the television series *Dance Your A** Off*, *Dance With Me* starring Chayenne and Vanessa Williams, *The Guiding Light*, PBS's National Memorial Day Concert, National Geographic's *The Incredible Human Machine*, commercials, music videos, and independent film. Anya has performed in the Broadway show *Swing!* and performed with The Pussycat Dolls, Luis Miguel, Marco Antonio Solis, Celia Cruz, Pilar Montenegro, Kenny G, and Placido Domingo. Her many titles include U.S. Salsa Champion, American Rhythm Rising Star Champion, and finalist in the World Mambo, American Rhythm, and ESPN World Salsa championships; she is a three-time winner of the dance competition on the popular Latin television show *Sabado Gigante*. Anya placed second on the Mexican TVAzteca program *Quien tiene Estrella?* She holds a BA in world arts and cultures from UCLA and recently co-produced her own webisode series entitled *AnyaTV*.

Kateryna Klishyna is the newest addition to the *Dance to the Movies* family. From Kharov, Ukraine, she started dancing at age eight and soon rose through the ranks to stardom. Her accomplishments include Ukrainian National Champion, IDSA World Open Champion, 2nd IDSA World Open Champion Amateurs, 3rd Austrian Open Championships, finalist of WDSF World Championships, German Open, and Dutch Open, and a quarter-finalist in the coveted Blackpool competition. She has also been a third super-finalist on Ukraine TV's *So You Think You Can Dance*. Kateryna's goal is to create something special and unbelievable onstage and inspire people!

Since moving to LA, **Timothy Lewis** has had the opportunity to work with such artists as Jennifer Lopez, Elijah Blake, and Wiz Khalifa. Timothy has studied classical ballet and modern at LaGuardia High School (the *Fame* School), The Joffrey Ballet, Manhattan Youth Ballet, and under Matthew Rushing of the Alvin Ailey Dance Company. He has also performed and trained under Rob Rich of The RichBoyz Project. Timothy received his bachelor of fine arts

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in dance theater in 2014 from the American Musical and Dramatic Academy. Since then, he has worked with Holland America Cruise Line, with artist Mina Tobias, and is now releasing his own work as an up-and-coming creative director.

Born in Chicago but raised in Wagoner, Oklahoma, by two very proud Mexican parents, **Antonio Martinez** now resides Hollywood, California. With a dance degree from Oklahoma City University and training from Toronto School of Circus Arts and further training in LA, Antonio has worked on TV, film, music videos, stage, tours, industrials, and commercials as a versatile dancer, aerialist, and model. His recent TV credits include *Gilmore Girls* as a tango dancer for Marguerite Derrick, *New Girl* as a Bollywood dancer, *Jane the Virgin* as a Latin dancer, and *Angie Tribeca* as a zombie "Thriller" dancer! Other credits include *Dancing with the Stars*, *Bun Heads*, *True Blood*, *America's Got Talent*, *Beach Body Fitness*, the Will Ferrell Dodge Motors campaign, and the international tour of *West Side Story*. Antonio says "Being a part of *Dance to the Movies* is a dream come true!" His favorite quote is "Luck is preparation meeting opportunity" (author unknown). Instagram: @Antonio_Dancer_Aerialist Twitter: @AntonioAerial

Jonathan Platero gained national attention with his athletic dance ability as a *So You Think You Can Dance* season five finalist, before which he had already won such titles as World Undisputed Salsa Champion. As the head choreographer for Salsa Heats Pro-Team, he made them one of the top team finalists in the world. Being trained in jazz, contemporary, hip-hop, ballroom, and salsa, Jonathan had always dreamed of being a professional dancer. Shortly after *SYTYCD*, Jonathan moved to Los Angeles and landed his first major spot on the hit television show *Glee* alongside Olivia Newton-John, followed by appearances on Disney Channel's *Shake It Up*, *Happily Divorced*, and the *Wendy Williams Show* (dancing for the international superstar, Agnes). In addition, Jonathan has showcased his talents in music videos for such artists as Jennifer Lopez, John Mayer, and Cody Simpson. Featured on *Dancing with the Stars* season sixteen, he is one of the head choreographers/dancers for Estrella TV's *Mi Sueno Es Bailar*, the Spanish version of *Dancing with the Stars*.

Born in Ukraine, **Oksana Platero** (who also goes by her maiden name of Dmytrenko) acknowledged her love of dance at an early age, having her first ballroom lessons at the age of six. The floodgates were opened, and dance took over her life, earning her the title of National Youth Champion on three consecutive occasions. At eighteen, Oksana moved to the United States to further her dance career, and that move paid off—she became National US Champion and went on to appear on five seasons of *Dancing with the Stars*, as well as undertaking choreography work on *So You Think You Can Dance*. Her husband Jonathan, a fellow *Dancing with the Stars* pro, is her professional partner, and together they've performed and choreographed on projects including the Japanese production *Love on the Floor*, as well as *Dance to the Movies*, *Ballroom with a Twist*, and the cruise show *Dancing with the Stars at Sea*. She recently completed a season on Britain TV's *Strictly Come Dancing*.

Tony Pututau has performed in many dance productions including Odyssey Dance Theater, Louis Van Amstel's *Latin Revolution*, and the 2007-08 North American tour of *Dancing with the Stars*. Tony is from Provo, Utah, where he began ballroom dancing at age twelve. He has been a competitor since 1994 and a teacher and choreographer since 1998. He has won many Latin and standard competitions in the United States and Europe including the Irish International Open Latin Championships in 2000. He can be seen partnered with *Dancing with the Stars* pro Cheryl Burke in her TV commercial campaign for Depends.

Randi Strong was a Top Five female dancer on *So You Think You Can Dance* (season five) and appeared on the subsequent 40-city national tour. On the show, Randi and her partner performed the memorable and infamous "Butt Dance" (inspired by Randi's backside), which was choreographed by Emmy winner Mia Michaels and re-created in season nine. Randi is much more than her bottom, however—she is a multidisciplinary dancer and an in-demand choreographer. Having recently returned from national and international tours with Derek and Julianne Hough and Cheryl Burke, Randi also coaches and choreographs for medal-winning Olympic ice dancers, including Meryl Davis and Charlie White, and Maia and Alex Shibutani. Among Randi's other credits are performances on *Dancing with the Stars*, Disney, Netflix, NBC, *Gilmore Girls*, and *X Factor*, and with Ariana Grande and Christina Aguilera. As a choreographer and NLP trained teacher, Randi has coached and choreographed many dancers to titles and even national championship awards, including National Outstanding Solo Dancer and Outstanding Choreography for Senior Group Line. Randi has choreographed for such corporate clients as Nike and Nu Skin, and also for music videos, live touring shows, special events, and award shows in Los Angeles.

Jaymz Tuaileva's credits include a featured role in *High School Musical 2*, a guest professional role on *Dancing with the Stars*, a finalist on the second season of *So You Think You Can Dance*, a principal dancer in *Legally Blonde 2*, Rebel in *Glee Live 3D*, and a dancer with Katie Holmes in an episode of *Eli Stone*. He has done commercials for Jello and Orbit Gum, worked with such artists as Michael Jackson, Cher, Usher, Nicki Minaj, and Ne Yo, and recently choreographed Donny and Marie Osmond's Vegas show, as well as their touring Christmas show. Jaymz hails from Center Stage Performing Arts school in Orem, Utah, where he began dancing at age eleven. Growing up as an athlete and artist, he decided to pursue his true passion, dance. He plans to further his career in the entertainment industry by directing and choreographing as well as continuing to perform.

Scott Stander (Producer) has produced concerts and theater attractions for the last twenty years, including *An Evening with Sophia Loren* (nationwide) and five seasons of the national tour of *Ballroom with a Twist*, starring Derek Hough, Cheryl Burke, Maksim Chmerkovskiy, Karina Smirnoff, Tony Dovolani, and Peta Murgatroyd. His Broadway and stage credits include *The Prince of Central Park* starring Joanne Worley (Belasco Theatre); *Steve Allen and Phyllis Diller—Together Again for the First Time* (twelve-city concert tour); *An Evening with Shirley Bassey* (ten-city concert tour); Milton Berle's 90th birthday celebration (thirteen-city tour); *Breaking Legs* starring Frank Gorshin (Off Broadway and tour); *Say Goodnight Gracie*

(three years, second national Broadway tour); the female version of *The Odd Couple* starring Barbara Eden (three seasons, national tour); *If You Ever Leave Me I'm Going With You* starring Renée Taylor and Joe Bologna (Broadway and Chicago companies and national tour); *Love Letters* starring Barbara Eden and Larry Hagman and Hal Linden (national tour); *Bermuda Avenue Triangle* starring Renée Taylor, Joe Bologna, and Lainie Kazan (national tour); and *Ethel Merman's Broadway* starring Rita McKenzie (Off Broadway, John Houseman Theatre, and national tour).

David Snyder (Orchestrations) has enjoyed a multi-faceted career that has taken him from the scoring stages of Hollywood to Carnegie Hall, where he was the principal arranger and pianist for the New York Pops from 2009 to 2013. His arrangements have been performed by numerous orchestras in the U.S. and Europe, including the Chicago Symphony and Rotterdam Philharmonic. After being asked by the Gershwin estate to write all-new treatments of nine Gershwin classics for a symphonic evening entitled "Here To Stay," David went on to conduct the program with the Naples Philharmonic and other regional orchestras. The late Marvin Hamlisch, who led the program with the Pittsburgh and Milwaukee symphonies, characterized David's arrangements as "true to the spirit, intent and style of Gershwin, while possessing his own harmonic and orchestral colors." David has served as musical director and conductor for numerous artists across the country and internationally, including Tony Award-winners Christine Ebersole and Nell Carter, as well as Andy Williams,

Barry Manilow, Sylvia McNair, Roslyn Kind, Debbie Reynolds, John Raitt, Michael Feinstein, and Kelli O'Hara. He composed the scores to the WWII documentary feature *A Tradition of Honor* and the new musical *Mr. Confidential*, and was music supervisor, orchestrator, and conductor for the film version of the Off-Broadway hit *Forever Plaid*. David's Los Angeles clients included Disney Feature Animation, 20th Century Fox, and director Francis Ford Coppola. His theater credits included the 25th-anniversary national tour of *Les Misérables* (on keyboards), *Ethel Merman's Broadway* starring Rita McKenzie (orchestrator/conductor), and his tenure (2001-2004) as musical director and co-arranger for *Plaid Tidings* (Pasadena Playhouse: LA Ovation Award nomination), in addition to several other shows in New York and Los Angeles.

Christopher Powich (Production/Company Manager) conceived and directed both the Off-Broadway production of *Ethel Merman's Broadway* with Rita McKenzie, as well as the productions at the John Houseman Theatre and the Pasadena Playhouse. Mr. Powich also wrote and directed Ms. McKenzie's nationally acclaimed Symphony Pops tribute to Ethel Merman. He directed Ms. McKenzie and Carole Shelley in the reenactment at New York's Rainbow and Stars Nightclub of Ethel Merman and Mary Martin's famous 1955 television medley, and the world premiere of the comedy *Snap Shots* by Ralph Frederick at the O'Neill Theater in Waterford (Connecticut) as well as the Boston company. He recently was tour director/company manager for *American Stars in Concert*, *Ballroom with a Twist*, *Dance to the Movies*, *An Evening with Sophia Loren*, and *Love Letters*. He created, directed, and performed in *Class Act*, a nightclub revue that toured the East Coast and continued his association with Rita McKenzie, which started with their featured roles in *The Most Happy Fella* and *Showboat*. He also directed Ms. McKenzie's nightclub act at Palsson's in New York. He has directed Barbara Eden and Larry Hagman, Hal Linden, George Chakiris, Dick Van Patten, and Steve Allen in A.R Gurney's hit play *Love Letters*. He performed Off Broadway in *Ruthless, The Musical* and regionally in lead roles in *The Music Man*, *Oklahoma!*, *The Most Happy Fella*, *Man of La Mancha*, *Oh, What a Lovely War*, *Hello, Dolly!*, *Guys and Dolls*, *Forty Carats*, *Jazz Babies*, *A Face Worth Saving*, and *Oliver!* In 2019, watch for Powich's Polka Project.

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Foreign Policy, Sleep and Climate Change

One Day University, the acclaimed lifelong learning series, returns to Tanglewood for the eighth year! Join these award-winning professors from three renowned schools, each presenting their best lecture in Ozawa Hall. Then join guest conductor Christoph Eschenbach and the BSO for the 2018 season finale performance of Beethoven's Ninth Symphony.

American Foreign Policy: Where Are We Headed?

Stephen Kotkin, Professor of History and International Affairs, Princeton University

In examining the profound anxiety in the U.S. and abroad today, Professor Kotkin will look back to the uncertainties of the 1970s: Watergate and impeachment, Vietnam, inflation, a stagnant Soviet Union and intense poverty and mass violence in Communist China. 40+ years later, the Soviet Union is gone, China has become the world's second largest economy and in some ways, America is more prosperous than ever, yet in other ways we've moved in the wrong direction. Professor Kotkin will explore what happened, the real strengths and weaknesses of major powers in 2018, and how the world might look in another 40 years.

The Science of Sleep: How it Affects Creativity, Focus and Memory

Jessica Payne, Professor of Psychology, University of Notre Dame

What's going on in your head while you sleep? Professor Payne's research shows non-waking hours are incredibly valuable to our day-to-day lives. Many regions of the brain—especially those involved in learning, processing information, and emotion—are actually more active during sleep than when we're awake, working together to help process and sort information taken in during the day. Professor Payne will also outline practical information on how to control sleep habits to insure maximum productivity.

Climate Change: What We Know and What We Don't Know

David Helfand, Professor of Astronomy, Columbia University

Every planet's temperature is controlled by a simple balance between the energy it receives and the energy it radiates back into space. Professor Helfand will examine each of the main factors affecting balance, first by exploring the astronomical phenomena that have driven climate change in the past, then showing how the Earth's atmosphere continues to change today. By examining the current energy balance and what we can expect in the next decades, Professor Helfand will provide a scientific analysis of what we know and don't yet know about climate change.

ONE DAY UNIVERSITY *at* Tanglewood

EVENT SCHEDULE *for* AUGUST 26, 2018

• LECTURES TAKE PLACE IN OZAWA HALL •

9:30–9:40am	*Introduction*
9:40–10:45am	STEPHEN KOTKIN, Princeton University
10:45–10:55am	*Break*
10:55am–12pm	JESSICA PAYNE, University of Notre Dame
12–12:10pm	*Break*
12:10–1:15pm	DAVID HELFAND, Columbia University

• KOUSSEVITZKY MUSIC SHED •

2:30 pm
Boston Symphony Orchestra
Christoph Eschenbach, conductor
Hanna-Elisabeth Müller, soprano
Sasha Cooke, mezzo-soprano
Joseph Kaiser, tenor
Thomas Hampson, baritone
Tanglewood Festival Chorus, James Burton, conductor
BERNSTEIN Symphony No. 1, *Jeremiah*
BEETHOVEN Symphony No. 9

Registration includes:

- All three professor presentations
- One complimentary lawn admission to the 2:30pm BSO concert, or a 10% discount on a Shed ticket*
- VIP Parking
- 10% off 8/26 Meals-to-Go

To register or for more information, call Mary Ludwig at 617-638-9359

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*One Day University lawn admissions have no dollar value and may not be used to upgrade for a ticket inside the Shed. All One Day University registrants are eligible for a 10% discount on 8/26 at 2:30pm (Beethoven 9) Shed tickets purchased in advance of the concert.

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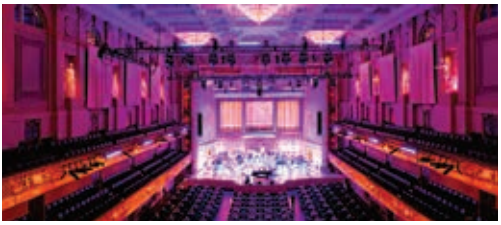

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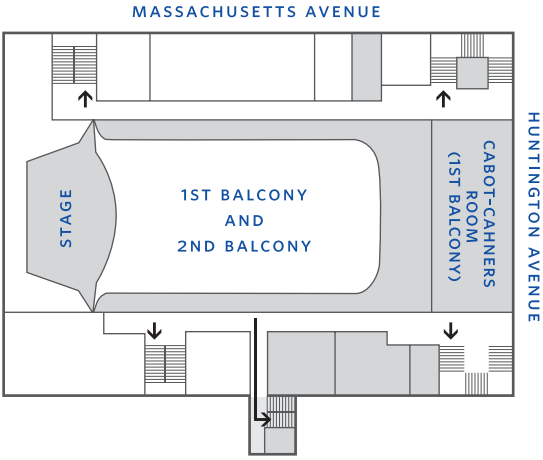

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Follow any lighted exit sign to street.
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Symphony Hall

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

Patrons who bring bags to Symphony Hall are subject to mandatory inspections before entering the building.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

The box office is open from 10am until 6pm Monday through Friday and 4:30pm until 8:30pm on Saturday during the Pops season. The box office closes a half-hour past starting time for evening concerts. In addition, the box office opens at noon for the Saturday and Sunday matinee performances.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 5pm Monday through Friday and from 12:30pm until 4:30pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.50 for each ticket ordered by phone or online.

Ticket prices range from $30 to $150. For Group Sales of 20 or more and Event Planning, call 800-933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the O'Block/Kay and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Prudential Center Garage and Copley Place Parking on Huntington Avenue offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. Patrons parking at the Prudential Center must have their tickets validated at Customer Service in order to receive the discount. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by 99.5 WCRB, Classical Radio Boston, Sunday evenings at 7pm in May and June. Visit classicalwcrb.org for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, advance ticket ordering, and much more. For further information, please call the BSO Business Partners Office at (617) 638-9275 or email cveitch@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383, or purchase online at bso.org.

Each ticket purchased from the Boston Symphony Orchestra constitutes a license from the BSO to the purchaser. The purchase price of a ticket is printed on its face. No ticket may be transferred or resold for any price above its face value. By accepting a ticket, you are agreeing to the terms of this license. If these terms are not acceptable, please promptly contact the Box Office at (617) 266-1200 or customerservice@bso.org in order to arrange for the return of the ticket(s).

Mass Cultural Council

The program books for the 2018 Boston Pops season are printed by The Studley Press in Dalton, Massachusetts, on recycled post-consumer-waste content paper made using elemental chlorine free (ECF) papermaking. The tri-certified (FSC, SFI, PEFC) paper has also been certified for 10% post-consumer recycled fiber. Your program has been printed alcohol-free with CTP workflow using vegetable-based inks with the lowest VOC and using 23% or more vegetable-oil content and over 60% bio-derived, renewable raw material content.

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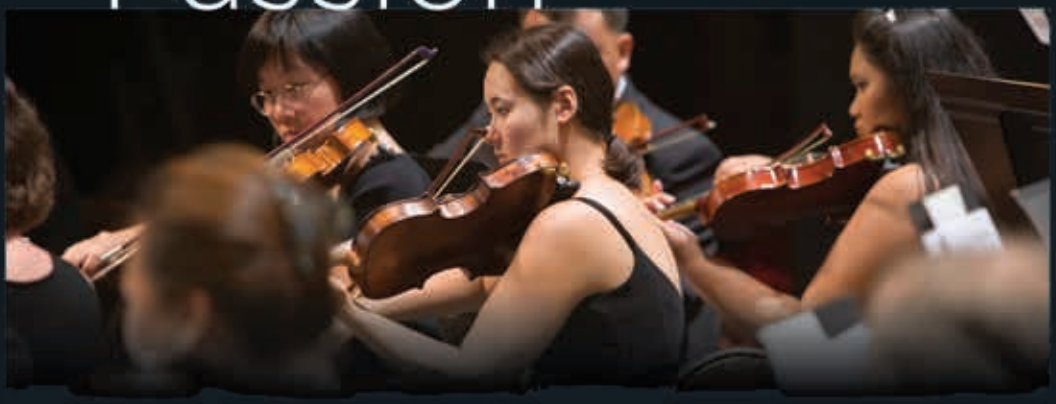

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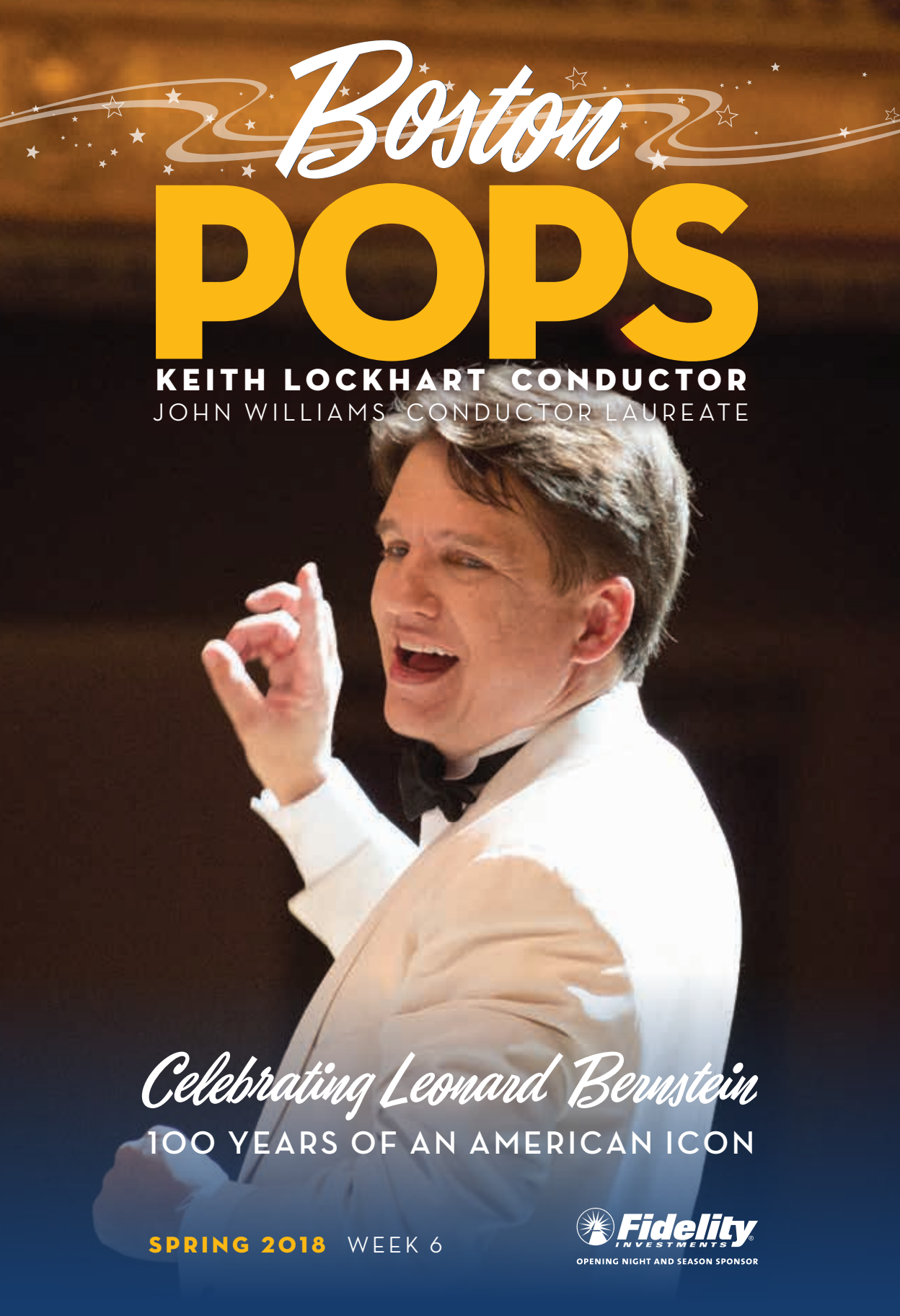

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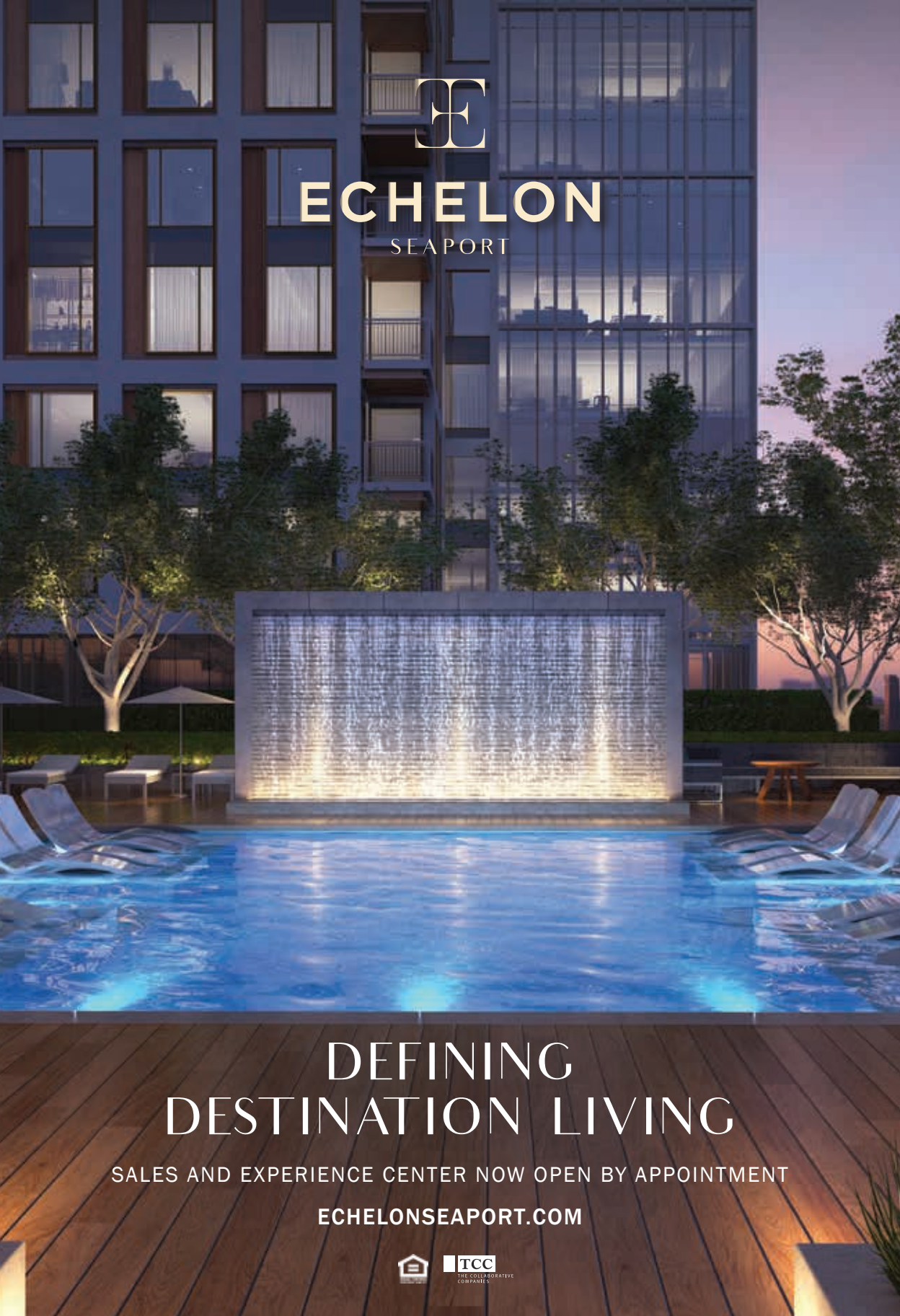
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ON DISPLAY IN SYMPHONY HALL

Using archival materials displayed on the orchestra and first-balcony levels of Symphony Hall, this season's BSO Archives exhibit recognizes three significant anniversaries.

CELEBRATING THE BERNSTEIN CENTENNIAL

Anticipating the 100th anniversary on August 25, 2018, of Leonard Bernstein's birth, the Archives has assembled materials documenting Bernstein's Boston roots and his deep, lifelong connection with the BSO, Tanglewood, and the Boston Pops.

- An exhibit in the Brooke Corridor focuses on Bernstein's early connections with Boston and the BSO.
- An exhibit case on the first balcony, audience-right, is devoted to the world premiere of Bernstein's opera *Trouble in Tahiti* on June 12, 1952, as part of a Creative Arts Festival at Brandeis University in which many BSO members performed.
- An exhibit case on the first balcony, audience-left, documents BSO performances of Beethoven's *Missa Solemnis* at Tanglewood in 1951, 1955, and 1971 led by Leonard Bernstein in memory of his mentor, BSO conductor Serge Koussevitzky.
- A display in the Cabot-Cahners Room of photographs, musical scores, and memorabilia documents the BSO premieres of works by Leonard Bernstein and BSO-commissioned works by Bernstein himself.

MARKING THE 100TH ANNIVERSARY OF THE BSO'S FIRST RECORDINGS IN 1917

One hundred years ago the BSO traveled to Camden, New Jersey, to make its very first recordings for the Victor Talking Machine Co. (later RCA Victor).

- An exhibit near the backstage door in the Brooke Corridor focuses on the turbulent World War I era during which the BSO's first recordings were made.
- A display on the first balcony, audience-left, documents the BSO's first recording sessions of October 2-5, 1917.

MARKING THE 60TH ANNIVERSARY OF THE BOSTON YOUTH SYMPHONY ORCHESTRAS (BYSO)

- In the Hatch Corridor, material on loan from the BYSO Archives documents both its own history and its ongoing partnership with the BSO.

TOP OF PAGE, LEFT TO RIGHT:

Leonard Bernstein and his mentor Serge Koussevitzky at Tanglewood, c.1946 (photo by Heinz H. Weissenstein, Whitestone Photo)

Label from one of the BSO's first commercial recordings, the Prelude to Act III of "Lohengrin" led by Karl Muck

John Williams and Leonard Bernstein at Harvard Night at Pops, June 6, 1989, marking the 50th reunion of Bernstein's class

KEITH LOCKHART

Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded Pops programming, focused on national annual touring, and participated in major media events. He has solidified the orchestra's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart, who occupies the Julian and Eunice Cohen Boston Pops Conductor chair, has conducted more than 1,900 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 43 national tours to more than 150 cities in 38 states, and four international tours to Japan and Korea. He and the Pops have made 79 television shows and participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of over half a million to the Charles River Esplanade and millions more who view it on television or live webcast. Last year, with Eaton Vance as presenting sponsor and Bloomberg exclusive media partner, the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular, which was broadcast on Bloomberg Television and all its media outlets. Both companies made initial three-year commitments to the event in 2017.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas–Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera…Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams compositions from the 1960s onward, some of which can be considered rarities.

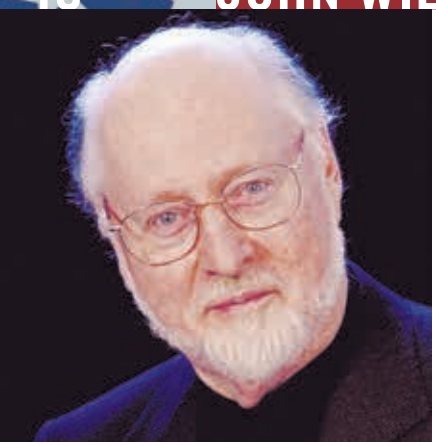
Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

Having just completed an eight-year tenure as principal conductor, Keith Lockhart is now chief guest conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II; he is also artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as many prestigious orchestras in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

10 JOHN WILLIAMS



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Lincoln, Saving Private Ryan, War Horse, The Adventures of Tintin, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I. Artificial Intelligence*, and *Empire of the Sun.* Mr. Williams also composed the scores for all eight *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, The Book Thief, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys, The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was Spielberg's *The Post.* He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of fifty-one Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-four Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances.*

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Harvard University, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the AFI's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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ABOUT THE BOSTON POPS

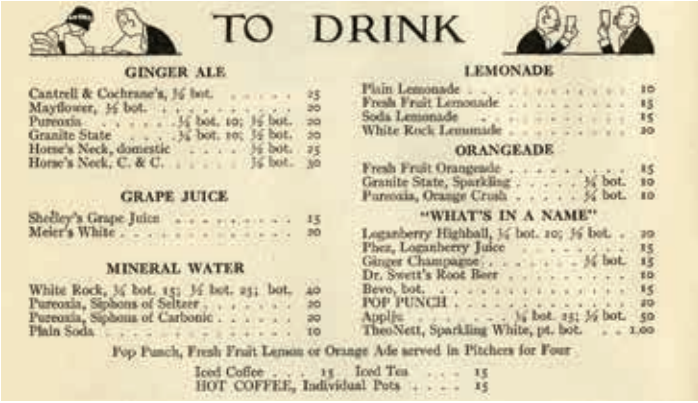
In 2018 the Boston Pops, affectionately called "America's Orchestra," enters its 133rd season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 24th year at the helm of the orchestra. The season's major focus is a celebration of the music of Leonard Bernstein—a towering, multi-faceted, and influential artistic figure of the 20th century—marking the centennial of his birth in Lawrence, Massachusetts.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances, to be called "Promenade Concerts," would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year—a little more than a month before the inaugural "Promenade Concert"—German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of "Popular Concerts" in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official "Promenade Concert," distinguished from "Popular Concerts" by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called "Promenade Concerts," they continued to be referred to informally as "Popular," which eventually became shortened to "Pops," the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson's insistence, so that the rows of floor seats for Boston Symphony

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

In 2018 Keith Lockhart marks his 24th season as Pops Conductor



TO DRINK

GINGER ALE

Cantrell & Cochrane's, ½ bot.	25
Mayflower, ½ bot.	20
Pureoxia ¼ bot. 10; ½ bot.	20
Granite State ¼ bot. 10; ½ bot.	20
Horne's Neck, domestic ½ bot.	25
Horne's Neck, C. & C. ½ bot.	30

GRAPE JUICE

Shelley's Grape Juice	15
Meier's White	20

MINERAL WATER

White Rock, ¼ bot. 15; ½ bot. 25; bot.	40
Pureoxia, Siphons of Seltzer	20
Pureoxia, Siphons of Carbonic	20
Plain Soda	10

LEMONADE

Plain Lemonade	10
Fresh Fruit Lemonade	15
Soda Lemonade	15
White Rock Lemonade	20

ORANGEADE

Fresh Fruit Orangeade	15
Granite State, Sparkling ¼ bot.	10
Pureoxia, Orange Crush ¼ bot.	10

"WHAT'S IN A NAME"

Loganberry Highball, ¼ bot. 10; ½ bot.	20
Phez, Loganberry Juice	15
Ginger Champagne ¼ bot.	15
Dr. Swett's Root Beer	10
Bevo, bot.	15
POP PUNCH	20
Apple ¼ bot. 25; ½ bot.	50
TheoNett, Sparkling White, pt. bot.	1.00

Pop Punch, Fresh Fruit Lemon or Orange Ade served in Pitchers for Four

Iced Coffee 15 Iced Tea 15
HOT COFFEE, Individual Pots 15

concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors, beginning with the aforementioned Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 51 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics— and entertained audiences with live

Still a staple of the Pops menu, Pops Punch has been offered for more than a century. These are 1919 prices. (top)

In a return Pops appearance, Ben Folds performed his own piano concerto with the orchestra. (left)

John Williams conducting during the 2017 "Film Night at Pops" (right)

orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,900 Boston Pops concerts in his 23-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. He has made 79 television shows, led 43 national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded fourteen albums. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops' first self-produced and self-distributed recordings. In 2017 the Pops opened a new page in its history, as the Pops organization presented its first self-produced Boston Pops Fireworks Spectacular. This year the Boston Pops Fireworks Spectacular will mark its 45th year as one of the nation's proudest holiday traditions. Eaton Vance, a leading global asset manager based in Boston, is the presenting sponsor of the Boston Pops Fireworks Spectacular and Bloomberg, the global business and financial information and news leader, is a major sponsor and media partner; both companies made initial three-year commitments to the event in 2017.

One of the stars of last year's July Fourth concert, Andy Grammer, makes a welcome return to the Pops stage, to open the season with Keith Lockhart. In addition to multiple Bernstein Centennial concerts, showcasing music from *Candide*, *Wonderful Town*, and *Fancy Free*, Mr. Lockhart leads a semi-staged performance of *On the Town* and a season-

There was a party on the Symphony Hall stage when the B-52s took over. (top)

In a salute to the first blockbuster collaboration between Steven Spielberg and John Williams, the world-premiere presentation of the complete film "Jaws" with a live performance of the film's entire score was given under Keith Lockhart's direction in May 2017 at Symphony Hall. (left)

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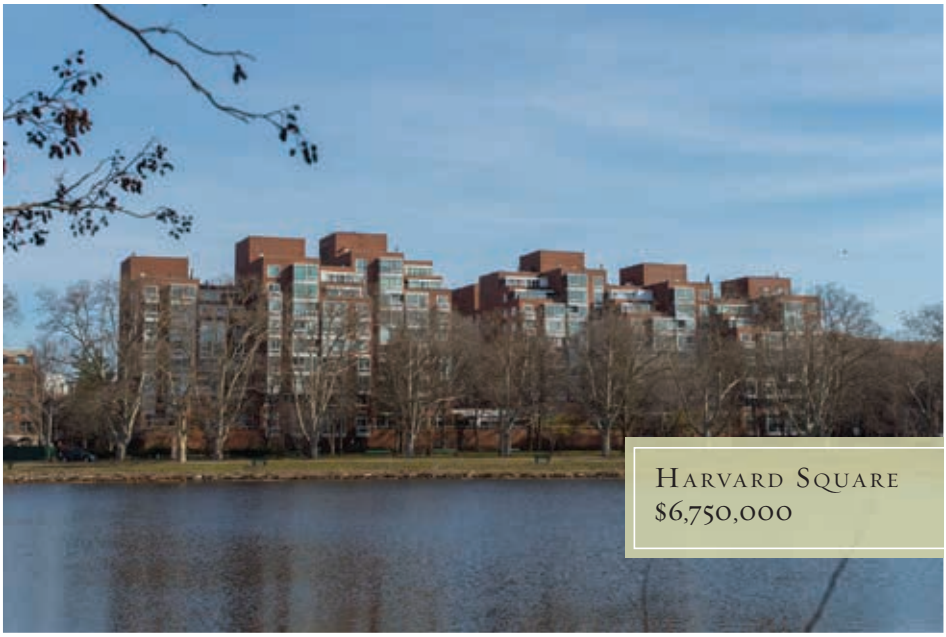
closing concert presentation of *West Side Story* as part of the salute to this American master. Dynamic Broadway star Sutton Foster graces the Symphony Hall stage with an encore performance, and British vocal sensation Alfie Boe, who joined the Pops for last summer's *Quadrophenia* concert at Tanglewood, headlines a "Rock the Pops" evening. The perennially favorite "John Williams' Film Night" is led this year by Mr. Williams and BSO Youth and Family Concerts Conductor Thomas Wilkins. Mr. Wilkins also leads two concerts celebrating "The Best of the Boston Pops," highlighted by a performance of *Rhapsody in Blue*. Keith Lockhart leads "Disney's Broadway Hits," featuring beloved songs from *Beauty and the Beast*, *The Little Mermaid*, *Aladdin*, *The Lion King*, and more. "Dance to the Movies," hosted by the multi-talented Lesley Ann Warren, brings together noted pros from *Dancing with the Stars* and *So You Think You Can Dance* and finalists from *American Idol* and *The Voice* for fresh interpretations of iconic moments from musical films. Conductor Charles Floyd, the Boston Pops Gospel Choir, and guest Melinda Doolittle join forces for the always rousing and inspirational Gospel Night. The winners of the Fidelity Young Artists Competition have the opportunity of a lifetime when they perform at a Pops concert.

As Keith Lockhart describes it, "All of us at the Boston Pops are thrilled to be part of the worldwide centennial celebration of Leonard Bernstein, one of the most remarkable and influential cultural figures in this country's history. Since the Boston Pops is renowned for its wide-ranging repertoire and its beautiful ability to convey the essence of a great array of musical genres and styles, I can't think of a more perfect ensemble to bring out the very best in Bernstein's most popular and beloved works. Bernstein's passion for music was so all-consuming and his image so ubiquitous that it is fair to say he influenced every American musician of my generation. We were all swept along, and all wanted to be, well, just like him. I hope music lovers near and far will join us for a season that celebrates both Leonard Bernstein's musical genius and many of the most extraordinary artists of our own time."

Gospel luminary CeCe Winans performed at the 2017 "Gospel Night at Pops." (top)

The talented performers who joined Keith Lockhart and the Boston Pops in saluting America's greatest living composer for the musical theater take their curtain call for "Sondheim on Sondheim." (right)

GAIL ROBERTS & TEAM



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KEITH LOCKHART conducting

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To Lenny! To Lenny!	Williams
Overture to Candide	Bernstein
Love Theme and Finale from *On the Waterfront*	Bernstein
Mambo from *West Side Story*	Bernstein
Simple Song from *Mass*	Bernstein
Bernstein on Broadway New York, New York, from *On the Town* Lonely Town, from *On the Town* America, from *West Side Story*	Bernstein-Ramin

INTERMISSION

Presenting
RENÉE ELISE GOLDSBERRY

with special guest
PHILLIPA SOO

Celisse Henderson | Crystal Monee Hall | Chelsea Packard, backing vocals
Michael Mitchell, piano | Orlando Le Fleming, bass | Steven Walker, guitars
John Davis, drums | Senfuab Stoney, hand percussion

Selections to be announced from the stage

Film by Susan Dangel and Dick Bartlett
Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Concertmaster Tamara Smirnova performs on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and James Cooke performs on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: American Red Cross of Massachusetts; Harvard University Outings & Innings; Brain Aneurysm Foundation; Carnegie Mellon University; Boston College Nursing Program; Bicon, LLC

KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

THE BOSTON POPS ORCHESTRA

Wednesday evening, June 13, 2018, at 8
Thursday evening, June 14, 2018, at 8

KEITH LOCKHART conducting

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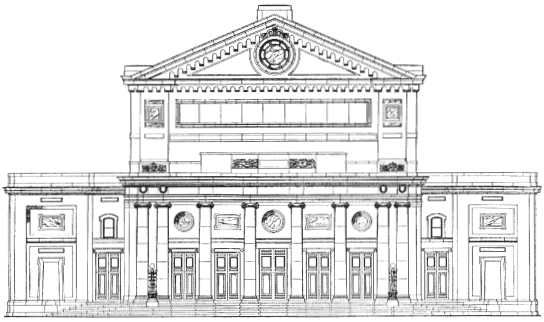
To Lenny! To Lenny!	Williams
Overture to Candide	Bernstein
Love Theme and Finale from *On the Waterfront*	Bernstein
Mambo from *West Side Story*	Bernstein
Simple Song from *Mass*	Bernstein
Bernstein on Broadway New York, New York, from *On the Town* Lonely Town, from *On the Town* America, from *West Side Story*	Bernstein-Ramin

INTERMISSION



Presenting
RENÉE ELISE GOLDSBERRY

with special guest
PHILLIPA SOO

Celisse Henderson | Crystal Monee Hall | Chelsea Packard, backing vocals
Michael Mitchell, piano | Orlando Le Fleming, bass | Steven Walker, guitars
John Davis, drums | Senfuab Stoney, hand percussion

Selections to be announced from the stage

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Among Those Present (June 13): The Price Center; Woodbury Middle School; MIT Reactor Technology Course for Utility Executives; Congregation Mishkan Tefila; Fox Hill Village; Wilmington Trust, part of the M&T Bank Family

Among Those Present (June 14): Northeastern University; New England Employee Benefits Council; Hobart and William Smith Colleges; Bentley University Campus Connections

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Saturday afternoon, June 16, 2018, at 3
Saturday evening, June 16, 2018, at 8

KEITH LOCKHART conducting

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Lyrics by
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By Arrangement with Roger L. Stevens

Produced by
Chad Hilligus

Starring
Ali Ewoldt Ross Lekites
Natalie Cortez
John Arthur Greene

Also starring
German Alexander | Dean Andre de Luna | Ryan Ghysels | Kat Nejat
Maya Post | Alexandra Blake Redelico | Christopher Rice
Alex Ringler | Jeffrey C. Sousa | Clay Thomson | Mikey Winslow

With a special appearance by
Will LeBow

Music Director/Conductor
Keith Lockhart

Sound Design
Steve Colby

Lighting Design
Pamela Smith

Stage Manager
Amberly Soto

Assistant Director/Movement Specialist
Ryan Ghysels

Directed by
Chad Hilligus

CAST

Maria ..... Ali Ewoldt
Tony ..... Ross Lekites
Anita ..... Natalie Cortez
Riff ..... John Arthur Greene
Action ..... Mikey Winslow
Baby John ..... Christopher Rice
Diesel ..... Alex Ringler
A-rab ..... Ryan Ghysels
Snowboy ..... Clay Thomson
Rosalia/A Girl ..... Maya Post
Consuelo ..... Kat Nejat
Francisca ..... Alexandra Blake Redelico
Bernardo ..... German Alexander
Chino ..... Dean Andre de Luna
Pepe ..... Jeffrey C. Sousa
Doc/Krupke ..... Will LeBow

Please be advised that a gunshot sound effect will be used during this performance.

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Among Those Present (June 15): Timberlane Regional Middle School; Braintree Recreation Department; Ivy Connect; MIT Activities Committee; Bilbrey Tours; Road Scholar

Among Those Present (June 16 matinee): Epping Middle School; Bristol County Savings Bank; Barrington Community School

Among Those Present (June 16 evening): UNH Alumni; Harvard University Outings & Innings; Napa Valley Youth Symphony; Salem High School Music Department

MUSICAL NUMBERS

ACT I

Prologue . . . . . Orchestra
"Jet Song" . . . . . Riff and the Jets
"Something's Coming" . . . . . Tony
The Dance at the Gym . . . . . Orchestra
"Maria" . . . . . Tony
"Only You/Tonight" . . . . . Tony and Maria
"America" . . . . . Anita, Rosalia, Consuelo, Francisca
"Cool" . . . . . Riff and the Jets
"One Hand, One Heart" . . . . . Tony and Maria
"Tonight" (Quintet) . . . . . Company
The Rumble . . . . . Orchestra

INTERMISSION

ACT II

"I Feel Pretty" . . . . . Maria, Rosalia, Consuelo, Francisca
Ballet Sequence . . . . . Orchestra
"Somewhere" . . . . . A Girl
Ballet: Nightmare . . . . . Tony, Maria, Orchestra
"Gee, Office Krupke" . . . . . The Jets
"A Boy Like That" . . . . . Anita and Maria
"I Have a Love" . . . . . Anita and Maria
Taunting . . . . . Orchestra
Finale . . . . . Company

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RENÉE ELISE GOLDSBERRY

Renée Elise Goldsberry received the Tony Award, Grammy Award, Drama Desk Award, and Lucille Lortel Award for her performance off and on Broadway as Angelica Schuyler in the musical phenomenon *Hamilton*. Since winning the Tony Award, she has appeared in Baz Luhrmann's *The Get Down* for Netflix and in the title role of HBO's *The Immortal Life of Henrietta Lacks* opposite Oprah Winfrey. She is currently starring in the Netflix series *Altered Carbon*. Prior to *Hamilton*, Renée's appearances on stage include her Outer Critics Circle Award-nominated performance opposite Frances McDormand in the play *Good People*, as well as the original stage version of *The Color Purple*. She made her Broadway debut in *The Lion King* and was the last Mimi in *Rent*. Her off-Broadway appearances have included several Shakespeare productions for the Public Theater's New York Shakespeare Festival, where *Hamilton* originated. Her television appearances include recurring roles on *The Good Wife*, *Law & Order: SVU*, and *The Following*. She was twice nominated for a Daytime Emmy Award for her performance as Evangeline Williamson on *One Life to Live*. On film, she appeared most recently in *Sisters* with Tina Fey and Amy Poehler, and in *Every Secret Thing* with Diane Lane and Elizabeth Banks.

PHILLIPA SOO

Phillipa Soo is best known for her lead role as Eliza Hamilton in Broadway's critically acclaimed show *Hamilton*, which she joined shortly after its inception. For her performance, she won the 2015 Lucille Lortel Award for Lead Actress in a Musical and was nominated for a 2016 Tony Award. Other Broadway credits include the title role in the musical based on the film *Amelie* and Beau Willimon's play *The Parisian Women*, for which she won the broadway.com audience award. After graduating from Juilliard in 2012, Ms. Soo was cast as Natasha Rostova in the Ars Nova and Off-Broadway production of Dave Malloy's *Natasha, Pierre & The Great Comet of 1812*. She can next be seen opposite Sarah Jessica Parker in the feature film *Best Day of My Life*, directed by Fabien Constant, and co-starring in the new CBS series *The Code*.

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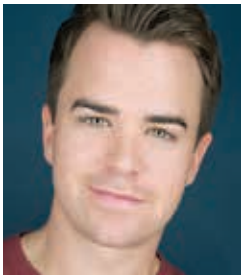
ALI EWOLDT

Ali Ewoldt (*Maria*) is currently starring as Christine Daae in *The Phantom of the Opera* on Broadway. She made her Broadway debut as Cosette in *Les Misérables,* appeared in Lincoln Center's recent Tony Award-winning revival of *The King and I*, and has played Maria in numerous productions of *West Side Story* across the nation and the world. Her other credits include *The Fantasticks* (Luisa) Off-Broadway, *A Funny Thing Happened on the Way to the Forum* (Philia) at The Muny in St. Louis, Lyric Opera of Chicago's *The King and I* (Tuptim), and McCarter Theatre's *A Christmas Carol* (Fan/Mrs. Bonds), as well as concerts at Feinstein's/54 Below, Alice Tully Hall, Carnegie Hall, and The Town Hall. Among her film and television credits are *The Michael J. Fox Show* and *Yield and Drama: The Web Series.* Ali has a bachelor's degree in psychology from Yale University. www.aliewoldt.com

ROSS LEKITES



Ross Lekites (*Tony*) is currently in the original Broadway company of Disney's *Frozen* and recently starred as Charlie Dalrymple in Christopher Wheeldon's New York City Center production of *Brigadoon,* alongside Kelli O'Hara and Patrick Wilson. Other Broadway and national tour credits include *Kinky Boots*, *West Side Story*, and *Joseph and the Amazing Technicolor Dreamcoat*. Regional credits include *Frozen* (Denver, Colorado), *Triangle* (Theaterworks, San Francisco), *Good News!* (Goodspeed Opera House), *South Pacific*, *West Side Story*, and *Joseph and the Amazing Technicolor Dreamcoat*. Ross's cast recordings include *Brigadoon*, *Frozen*, and the Off-Broadway hit musical *Yank!* He has appeared with the Virginia Symphony and the Philly Pops and recently travelled to Bulgaria to perform with Broadway conductor Rob Fisher in *A Night of Bernstein*. Later this summer he will play Tony in a concert version of *West Side Story* at London's Royal Albert Hall, conducted by John Wilson. A native of Lowell, Massachusetts, Ross is beyond thrilled to be returning to his hometown and to be performing with the Boston Pops. www.rosslekites.com @rjlekites

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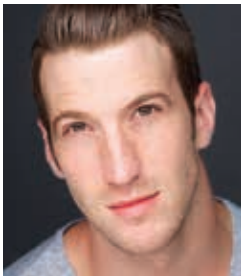
NATALIE CORTEZ

Natalie Cortez (*Anita*) originated the role of Morales in the 2006 Broadway revival of *A Chorus Line*. She has starred as Anita in numerous productions of *West Side Story*, most notably in the 2009 Broadway revival and most recently at Paper Mill Playhouse. She has also appeared at the Public Theater as Juana in *Giant* and Aurora Aquino in *Here Lies Love*. Natalie is currently covering the role of Satine in the Broadway-bound world premiere of *Moulin Rouge! The Musical* opening at Boston's Colonial Theatre on June 27.

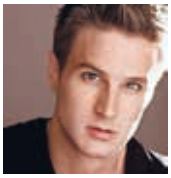
JOHN ARTHUR GREENE



John Arthur Greene (*Riff*) is currently playing Theo, the lead singer of No Vacancy in *School of Rock* on Broadway. His other Broadway credits include *West Side Story* (Riff) and *Matilda* (Doctor/understudy Mr. Wormwood). Additional theater credits include Robert Mullins in *Peter Pan Live* (NBC), Luke in *Mim* (Off-Broadway), Jonathan in *Tick, Tick... Boom!* (LA), Jack Kelly in *Newsies* (Maltz Jupiter Theatre), and Action in the 50th-anniversary world tour of *West Side Story*. Mr. Greene was a featured performer on the farewell season of *American Idol* and performs as a solo artist all over New York City, most recently singing "Gethsemane" for Andrew Lloyd Webber's *New York Times Talks* webcast and "Jailhouse Rock" for composer Mike Stoller's 80th birthday celebration. www.johnarthurgreenemusic.com.

MIKEY WINSLOW

Mikey Winslow (*Action*) is very grateful to be performing with this incredible company here at the Boston Pops. Broadway credits include *West Side Story*, *American Idiot*, *On the Town*, and *Charlie and the Chocolate Factory*. He also starred as Boq in the first national tour of *Wicked*. In film and on television he has been seen in *Dirty Dancing* and *Saturday Night Live*. He thanks friends and family for all their undying support. @mikeywinslow



CHRISTOPHER RICE

Christopher Rice (*Baby John*) recently finished a four-and-a-half year run in *The Book of Mormon* on Broadway. He has performed in the national tours of *West Side Story* (Baby John/Tony understudy) and *White Christmas*. Other favorites include *Crazy for You* (Bobby Child), *West Side Story* (Riff), *Oklahoma!* (Will Parker), *A Chorus Line* (Mike/Mark), and *Rent* (Mark). His viral #Tappy YouTube videos have received millions of views and been featured on *ABC World News with Diane Sawyer*, *The Meredith Vieira Show*, *On Air with Ryan Seacrest*, and more. @ChrisRiceNY

Artist biographies continue on page 36.

2017 YOUNG ARTISTS COMPETITION WINNERS

Chloe Castro-Santos
Northfield Mount Hermon School

Hannah To
Oliver Ames High School

Katherine Steele
Milton High School

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Music has the power to transform young lives. We congratulate the 2017 Young Artists Competition winners for their extraordinary achievements. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people. **For moments such as these, and for our common love of music, Fidelity Investments® is proud to be the season sponsor of the Boston Pops.**

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BOSTON POPS

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ALEX RINGLER

Alex Ringler (*Diesel*) has performed various roles in both the Broadway and the 50th-anniversary world tour companies of *West Side Story*. He also performed with Carnegie Hall as part of *The Somewhere Project: A Citywide Exploration of West Side Story*. His Off-Broadway credits include *Trip of Love* and *Pageant: The Musical*. Other notable credits include *Oklahoma!* and *La Cage aux Folles* at Goodspeed Opera House. Alex is also the resident choreographer of D'Angora Productions. www.alexringler.com.

RYAN GHYSELS

Ryan Ghysels (*A-Rab, Assistant Director/Movement Specialist*) has been affiliated with *West Side Story* since 2003. He served as the Dance Captain/Swing on the first national tour of the 2009 revival, the 50th-anniversary world tour, and in the West End production at Sadler's Wells (Olivier Award nomination for Best Revival). Other credits include *Seven Brides for Seven Brothers* (Theater of the Stars, Goodspeed Opera House), as well as various roles with Holland America Cruise lines, the Tokyo Disney Seas Resort in Japan, and with R&B artist Keyshia Cole. A native of Los Angeles, Ryan received his BA in communications and musical theater from the University of Southern California.

CLAY THOMSON

Clay Thomson (*Snowboy*) has performed on Broadway in *Newsies* (Spot Colon) and *Matilda* (Michael Wormwood) and in the Broadway national tours of *Wicked* (Chistery), *West Side Story* (A-rab), and *Oliver*. Other theater credits include New York City Center Encores, Carnegie Hall, The Muny, and Paper Mill Playhouse. Among his many television credits are *Saturday Night Live*, *The Tonight Show with Jimmy Fallon*, *Good Morning America*, *The Late Show with David Letterman*, *The View*, *Good Afternoon America*, *The Marvelous Mrs. Maisel*, the Tony Awards, and Macy's Thanksgiving Day Parade. @claythomson

For rates and information on advertising in the Boston Symphony, Boston Pops, and Tanglewood program books, please contact

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MAYA POST

Maya Post (*Rosalia/A Girl*) was the Maria standby in the first national tour of *West Side Story* directed by Arthur Laurents. She was also Rosalia/Maria understudy in both the 50th-anniversary world tour and the West End production at Sadler's Wells. Other notable credits include The Rose in *The Little Prince* written by Nick Lloyd Webber and Jamie Reid. Her film and television credits include *Abandoned*, *Denodnaba*, *Mate*, and a national commercial for Head and Shoulders. Thanks to Robert Blume & Step Forward Entertainment. Love and endless thanks to Edd. @MayaSPost / @Monster_Maya

KAT NEJAT

Kat Nejat (*Consuelo*) made her Broadway debut in the 2009 revival of *West Side Story,* becoming the only person in Broadway history to appear as both Maria *and* Anita. She was last seen on Broadway as Cleonice in *Lysistrata Jones*, a role she originated Off-Broadway with The Transport Group. Other favorite credits include Mahwish in *The Who and The What* (Kansas City Rep), Rosie in *Bye, Bye Birdie* (Lyric Theatre of Oklahoma), and the first national tour of Disney's *High School Musical*. On television and film she has been seen in *Sondheim: The Birthday Concert*, *Unbreakable Kimmy Schmidt*, *Limitless*, *Law and Order: SVU*, the Tony Awards, Macy's Thanksgiving Day Parade, and others.

ALEXANDRA BLAKE REDELICO

Alexandra Blake Redelico (*Francisca*), a proud graduate of The Boston Conservatory, is thrilled to be back doing *West Side Story* after playing various roles in both the 50th-anniversary world tour and the first national tour from 2009 to 2013. She then appeared as Anybodys in Ogunquit Playhouse's new production of *West Side Story* with original choreography.

GERMAN ALEXANDER

German Alexander (*Bernardo*) has the honor of being the last Bernardo cast by Arthur Laurents, originating the role on the first national tour of *West Side Story* and garnering him the Broadway World Award for Best Featured Actor in a Touring Musical. Since then, he has played Bernardo at Paper Mill Playhouse and Sacramento Music Circus. German has also originated the roles of Alonso in Artists Repertory's world premiere production of *Cuba Libre* and John Paul in The Blank Theatre's original cast recording of *Little Fish.* Other regional credits include Aladdin in *Aladdin—A Musical Spectacular*, *Evita*, *Fiddler on the Roof*, *South Pacific*, and *The Music Man* (Sacramento Music Circus). His film and television credits include *The Librarians*, *Medium*, *Revenge*, *La Ley Del Silencio*, and *Every Little Step*. Thanks to Monkey for making the exception.

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DEAN ANDRE DE LUNA

Dean Andre De Luna (*Chino*) has the unique privilege of having performed in the Broadway, first national tour, and 50th-anniversary world tour companies of *West Side Story*. Other career highlights include *The Little Mermaid*, *In the Heights*, *My Fair Lady*, and *42nd Street*. Thanks to God, family, and friends! @deanfitmachine.

JEFFREY C. SOUSA

Jeffrey C. Sousa (*Pepe*) is thrilled to be making his debut with the Boston Pops and is very excited to be part of *West Side Story* once again after understudying the role of Bernardo in the first national tour. His Broadway credits include *Aladdin*, *An American in Paris*, and *Gigi*. Jeffrey also appeared in the first national tour of *Evita*. Tiburones Por Vida!

WILL LEBOW

Will LeBow (*Doc/Krupke*) appeared in more than 55 productions over seventeen seasons as a member of the American Repertory Theatre resident acting company, including Shylock in *The Merchant of Venice*, Heiner Muller in *Full Circle* (Elliot Norton Award), Father in *Nocturne* (Drama Desk nomination), Hamm in *Endgame*, the Judge in David Mamet's *Romance*, Bohr in *Copenhagen*, and Sagot in Steve Martin's *Picasso at the Lapin Agile*. At the Huntington Theatre he has appeared in *The Rivals*, *Love's Labour's Lost*, and Melinda Lopez's *Sonia Flew*. Mr. LeBow made his Broadway debut in 2015 in James Lapine's *Act One* at Lincoln Center and also appeared in Lapine's *Mrs. Miller Does Her Thing* at the Signature Theatre. His Boston Symphony/Boston Pops appearances include *Casey at the Bat*, *'Twas the Night Before Christmas*, *How the Grinch Stole Christmas*, *The Polar Express*, *A Christmas Carol*, *Porgy and Bess*, and Mozart's *The Abduction from the Seraglio* at Tanglewood. With Boston Lyric Opera, he was the Major Domo in Strauss's *Ariadne auf Naxos*. Film and television credits include *Next Stop Wonderland*, *What Doesn't Kill You*, *Second Sight*, *Home Movies*, and six seasons as Stanley on Comedy Central's *Dr. Katz: Professional Therapist*.

Chad Hilligus (*Producer/Director*) has produced, directed, and performed in over 250 shows in more than twenty different countries across North America, Europe, Asia, and Australia. A former member of the multi-platinum crossover group The Ten Tenors, he starred as Tony in the 50th-anniversary world tour of *West Side Story* opposite Ali Ewoldt. Chad has been a resident artist at Sarasota Opera, Nashville Opera, Tulsa Opera, and San Diego Opera; he frequently appears as a solo artist at concert venues across the country. As a producer and director, Chad has collaborated with such icons as Lucie Arnaz, Alan Cumming, Florence Henderson, Gavin MacLeod, Lily Tomlin, and a long list of Broadway mainstays. Highlights include producing and directing *Carol Channing's 95th Birthday: In Celebration of a Broadway Legend* and a recent production of *West Side Story: In Concert* at the McCallum Theatre.

Arthur Laurents (1917-2011) wrote the book of *West Side Story*. His first play, *Home of the Brave*, opened on Broadway in 1945, followed by many others. More recent plays include *A Key Change* and *Come Back, Come Back, Wherever You Are*, starring Shirley Knight and Alison Fraser, both of which came on the heels of his *New Year's Eve* starring Marlo Thomas and Keith Carradine at his favorite theatre, the George Street Playhouse in New Brunswick. He wrote his first musical, *West Side Story*, in 1957, followed by *Gypsy* and others. His screenplays include *The Snake Pit*, *Rope*, *Anastasia*, *The Way We Were*, and *The Turning Point*. His own play, *Invitation to a March* (1960), was the first of several he directed. *I Can Get It for You Wholesale* (1961) was the first musical he directed, followed by others including *La Cage aux Folles* and *Gypsy*, in productions with Angela Lansbury, Tyne Daly, and Patti LuPone. In 2000 he wrote a memoir, *Original Story By*. *Mainly on Directing: West Side Story, Gypsy, and Other Musicals* was published in 2009, and his posthumous memoir, *The Rest of the Story*, in 2012.

Leonard Bernstein (1918–1990) wrote the music for *West Side Story*. Composer, conductor, author, teacher, and recording artist, Bernstein transformed the way Americans and people everywhere hear and appreciate music. A few of his many compositions include the symphonies *Jeremiah* and *The Age of Anxiety*, the theater piece *Mass*, *Chichester Psalms*, *Divertimento*, the film score for *On the Waterfront*, the ballets *Fancy Free* and *Facsimile*, and the operas *Trouble in Tahiti* and *A Quiet Place*. He was music director of the New

York Philharmonic from 1958 to 1969 and, over his lifetime, conducted many of the major orchestras of the world. His Broadway musicals include *Wonderful Town, Candide*, *1600 Pennsylvania Avenue*, and the immensely popular *West Side Story*.

Stephen Sondheim (b.1930), who wrote the lyrics for *West Side Story*, wrote both music and lyrics for *Saturday Night*, *A Funny Thing Happened on the Way to the Forum*, *Anyone Can Whistle*, *Company*, *Follies*, *A Little Night Music*, *The Frogs*, *Pacific Overtures*, *Sweeney Todd*, *Merrily We Roll Along*, *Sunday in the Park With George*, *Into the Woods*, *Assassins*, *Passion*, and *Road Show*, as well as lyrics for *West Side Story, Gypsy, Do I Hear a Waltz*? and additional lyrics for *Candide*. Anthologies of his work as composer and lyricist include *Side by Side by Sondheim*, *Marry Me a Little, You're Gonna Love Tomorrow, Putting It Together*, and *Sondheim on Sondheim.* For films, he composed the score of *Stavisky*, background music for *Reds*, as well as songs for *Dick Tracy* and the television production *Evening Primrose*. He co-authored the film *The Last of Sheila* and the play *Getting Away with Murder*. Mr. Sondheim is on the council of the Dramatists Guild, having served as its president from 1973 to 1981.

Jerome Robbins (1918-1998), who was responsible for the original concept and the original Broadway direction and choreography of *West Side Story*, was world-renowned for his work as a choreographer of ballets as well as his work as a director and choreographer in theater, movies, and television. His Broadway shows include *On the Town*, *Billion Dollar Baby*, *High Button Shoes*, *West Side Story*, *The King and I*, *Gypsy*, *Peter Pan*, *Miss Liberty*, *Call Me Madam*, and *Fiddler on the Roof*. His last Broadway production in 1989, *Jerome Robbins' Broadway*, won six Tony Awards including Best Musical and Best Director. Among the more than 60 ballets he created are *Fancy Free; Afternoon of a Faun; The Concert; Dances at a Gathering; In the Night; In G Major; Other Dances; Glass Pieces;* and *Ives, Songs.* His last ballets include *A Suite of Dances* created for Mikhail Baryshnikov (1994), *2 & 3 Part Inventions* (1994), *West Side Story Suite* (1995), and *Brandenburg* (1996). In addition to two Academy Awards for the film *West Side Story*, he received four Tony Awards, five Donaldson Awards, two Emmy Awards, the Screen Directors Guild Award, and the New York Drama Critics Circle Award. He was a 1981 Kennedy Center Honors recipient and was awarded the French Chevalier dans l'Ordre National de la Legion d'Honneur.

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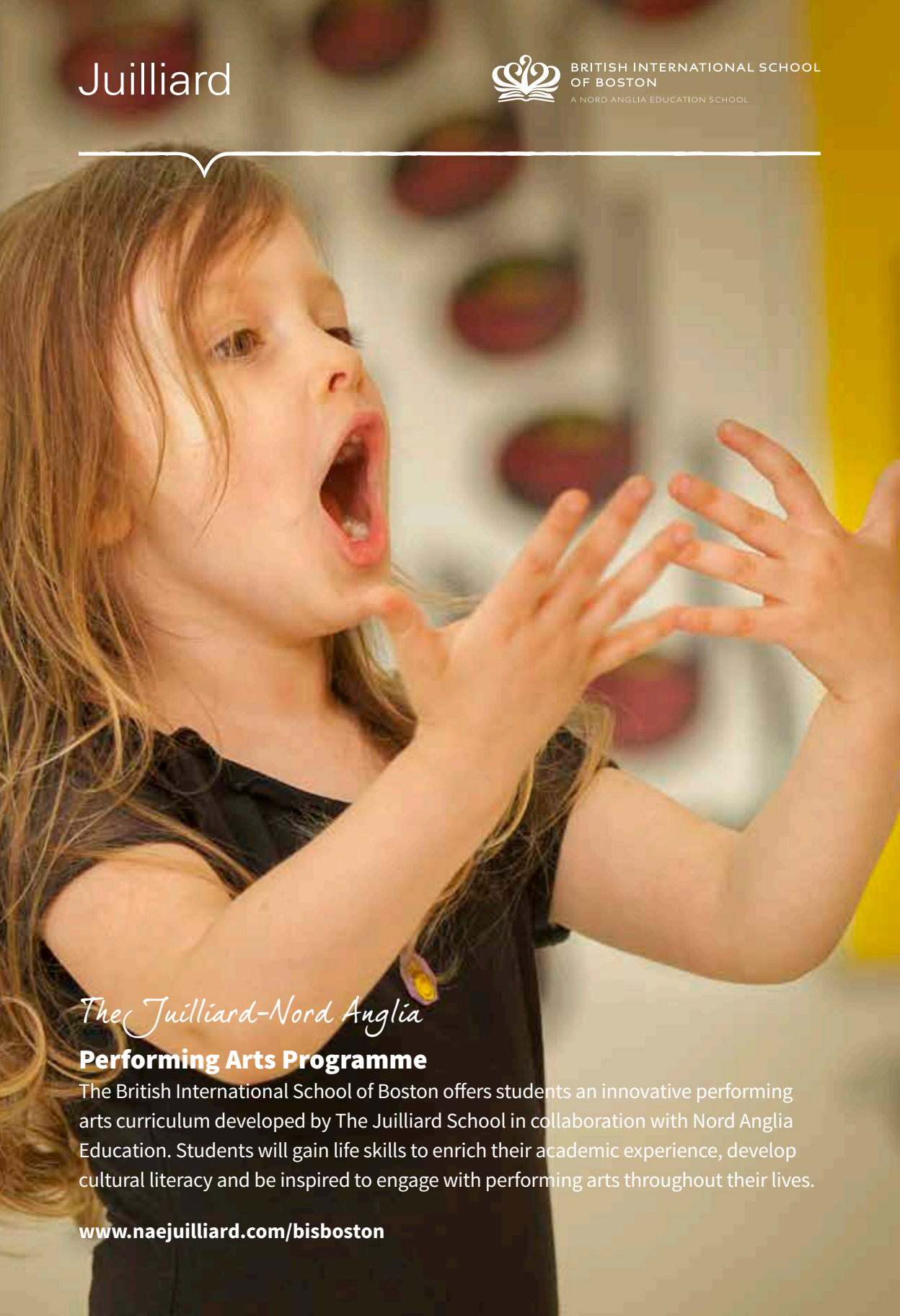

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What's going on in your head while you sleep? Professor Payne's research shows non-waking hours are incredibly valuable to our day-to-day lives. Many regions of the brain—especially those involved in learning, processing information, and emotion—are actually more active during sleep than when we're awake, working together to help process and sort information taken in during the day. Professor Payne will also outline practical information on how to control sleep habits to insure maximum productivity.

Climate Change: What We Know and What We Don't Know

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Every planet's temperature is controlled by a simple balance between the energy it receives and the energy it radiates back into space. Professor Helfand will examine each of the main factors affecting balance, first by exploring the astronomical phenomena that have driven climate change in the past, then showing how the Earth's atmosphere continues to change today. By examining the current energy balance and what we can expect in the next decades, Professor Helfand will provide a scientific analysis of what we know and don't yet know about climate change.

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EVENT SCHEDULE *for* AUGUST 26, 2018

• LECTURES TAKE PLACE IN OZAWA HALL •

9:30–9:40am	*Introduction*
9:40–10:45am	STEPHEN KOTKIN, Princeton University
10:45–10:55am	*Break*
10:55am–12pm	JESSICA PAYNE, University of Notre Dame
12–12:10pm	*Break*
12:10–1:15pm	DAVID HELFAND, Columbia University

• KOUSSEVITZKY MUSIC SHED •

2:30 pm
Boston Symphony Orchestra
Christoph Eschenbach, conductor
Hanna-Elisabeth Müller, soprano
Sasha Cooke, mezzo-soprano
Joseph Kaiser, tenor
Thomas Hampson, baritone
Tanglewood Festival Chorus, James Burton, conductor
BERNSTEIN Symphony No. 1, *Jeremiah*
BEETHOVEN Symphony No. 9

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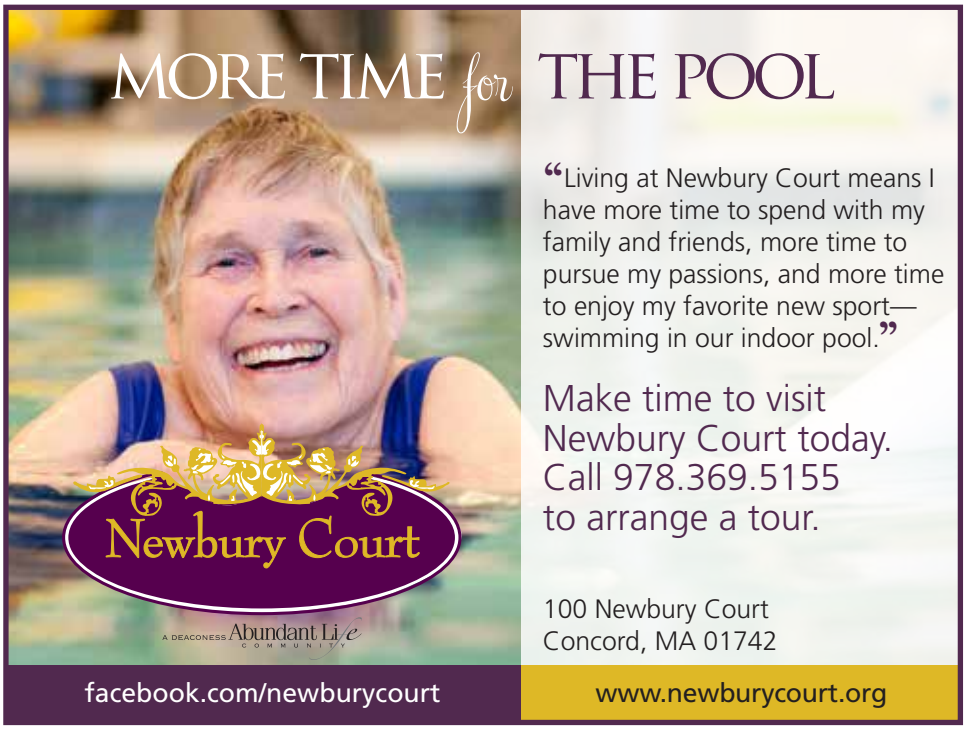
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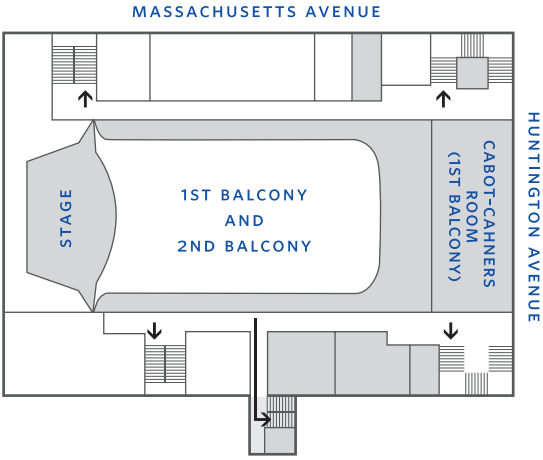

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Follow any lighted exit sign to street.
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Symphony Hall

For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

Patrons who bring bags to Symphony Hall are subject to mandatory inspections before entering the building.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

The box office is open from 10am until 6pm Monday through Friday and 4:30pm until 8:30pm on Saturday during the Pops season. The box office closes a half-hour past starting time for evening concerts. In addition, the box office opens at noon for the Saturday and Sunday matinee performances.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 5pm Monday through Friday and from 12:30pm until 4:30pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.50 for each ticket ordered by phone or online.

Ticket prices range from $30 to $150. For Group Sales of 20 or more and Event Planning, call 800-933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the O'Block/Kay and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Prudential Center Garage and Copley Place Parking on Huntington Avenue offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. Patrons parking at the Prudential Center must have their tickets validated at Customer Service in order to receive the discount. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by 99.5 WCRB, Classical Radio Boston, Sunday evenings at 7pm in May and June. Visit classicalwcrb.org for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, advance ticket ordering, and much more. For further information, please call the BSO Business Partners Office at (617) 638-9275 or email cveitch@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383, or purchase online at bso.org.

Each ticket purchased from the Boston Symphony Orchestra constitutes a license from the BSO to the purchaser. The purchase price of a ticket is printed on its face. No ticket may be transferred or resold for any price above its face value. By accepting a ticket, you are agreeing to the terms of this license. If these terms are not acceptable, please promptly contact the Box Office at (617) 266-1200 or customerservice@bso.org in order to arrange for the return of the ticket(s).

Mass Cultural Council

The program books for the 2018 Boston Pops season are printed by The Studley Press in Dalton, Massachusetts, on recycled post-consumer-waste content paper made using elemental chlorine free (ECF) papermaking. The tri-certified (FSC, SFI, PEFC) paper has also been certified for 10% post-consumer recycled fiber. Your program has been printed alcohol-free with CTP workflow using vegetable-based inks with the lowest VOC and using 23% or more vegetable-oil content and over 60% bio-derived, renewable raw material content.

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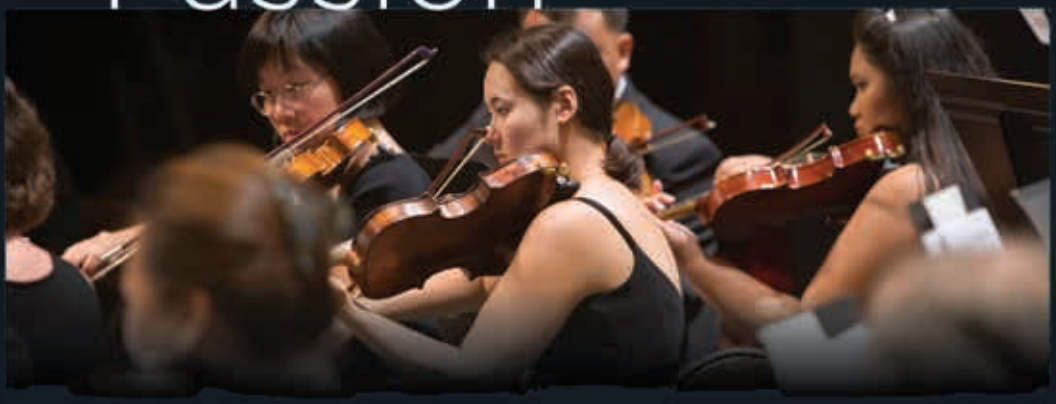

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